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THE POETICAL WORKS  
or  
THOMAS HARDY  
IN TWO VOLUMES  
VOL. II  
THE DYNASTS





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# THE DYNASTS

AN EPIC-DRAMA

OF THE WAR WITH NAPOLEON, IN  
THREE PARTS, NINETEEN ACTS, &  
ONE HUNDRED & THIRTY SCENES

THE TIME COVERED BY THE ACTION  
BEING ABOUT TEN YEARS

BY

THOMAS HARDY

*And heard sounds of insult, shame, and wrong.  
And trumpets blown for wars.*

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## PREFACE

THE Spectacle here presented in the likeness of a Drama is concerned with the Great Historical Calamity, or Clash of Peoples, artificially brought about some hundred years ago.

The choice of such a subject was mainly due to three accidents of locality. It chanced that the writer was familiar with a part of England that lay within hail of the watering-place in which King George the Third had his favourite summer residence during the war with the first Napoléon, and where he was visited by ministers and others who bore the weight of English affairs on their more or less competent shoulders at that stressful time. Secondly, this district, being also near the coast which had echoed with rumours of invasion in their intensest form while the descent threatened, was formerly animated by memories and traditions of the desperate military preparations for that contingency. Thirdly, the same countryside happened to include the village which was the birthplace of Nelson's flag-captain at Trafalgar.

When, as the first published result of these accidents, *The Trumpet-Major* was printed, more than twenty years ago, I found myself in the tantalizing position of having touched the fringe of a vast international tragedy without being able, through limits of plan, knowledge, and opportunity, to enter further into its events; a restriction that prevailed for many years. But the slight regard paid to English influence and action throughout the struggle by those

Continental writers who had dealt imaginatively with Napoléon's career, seemed always to leave room for a new handling of the theme which should re-embody the features of this influence in their true proportion; and accordingly, on a belated day about six years back, the following drama was outlined, to be taken up now and then at wide intervals ever since.

It may, I think, claim at least a tolerable fidelity to the facts of its date as they are given in ordinary records. Whenever any evidence of the words really spoken or written by the characters in their various situations was attainable, as close a paraphrase has been aimed at as was compatible with the form chosen. And in all cases outside oral tradition, accessible scenery, and existing relics, my indebtedness for detail to the abundant pages of the historian, the biographer, and the journalist, English and Foreign, has been, of course, continuous.

It was thought proper to introduce, as supernatural spectators of the terrestrial action, certain impersonated abstractions, or Intelligences, called Spirits. They are intended to be taken by the reader for what they may be worth as contrivances of the fancy merely. Their doctrines are but tentative, and are advanced with little eye to a systematized philosophy warranted to lift "the burthen of the mystery" of this unintelligible world. The chief thing hoped for them is that they and their utterances may have dramatic plausibility enough to procure for them, in the words of Coleridge, "that willing suspension of disbelief for the moment which constitutes poetic faith." The wide prevalence of the Monistic theory of the Universe forbade, in this twentieth century, the importation of Divine personages from any antique Mythology as ready-made sources or channels of Causation, even in verse, and excluded the celestial machinery of, say, *Paradise Lost*, as peremptorily as that of the *Iliad* or

the *Eddas*. And the abandonment of the masculine pronoun in allusions to the First or Fundamental Energy seemed a necessary and logical consequence of the long abandonment by thinkers of the anthropomorphic conception of the same.

These phantasmal Intelligences are divided into groups, of which one only, that of the Pities, approximates to "the Universal Sympathy of human nature—the spectator idealized"<sup>1</sup> of the Greek Chorus; it is impressionable and inconsistent in its views, which sway hither and thither as wrought on by events. Another group approximates to the passionless Insight of the Agcs. The remainder are eclectically chosen auxiliaries whose signification may be readily discerned. In point of literary form, the scheme of contrasted Choruses and other conventions of this external feature was shaped with a single view to the modern expression of a modern outlook, and in frank divergence from classical and other dramatic precedent which ruled the ancient voicings of ancient themes.

It may hardly be necessary to inform readers that in devising this chronicle-piece no attempt has been made to create that completely organic structure of action, and closely-webbed development of character and motive, which are demanded in a drama strictly self-contained. A panoramic show like the present is a series of historical "ordinates" (to use a term in geometry): the subject is familiar to all; and foreknowledge is assumed to fill in the junctions required to combine the scenes into an artistic unity. Should the mental spectator be unwilling or unable to do this, a historical presentment on an intermittent plan, in which the *dramatis personæ* number some hundreds, exclusive of crowds and armies, becomes in his individual case unsuitable.

In this assumption of a completion of the action by those to whom the drama is addressed, it is interesting, if un-

<sup>1</sup> Schlegel.

## THE DYNASTS

necessary, to name an exemplar as old as Aeschylus, whose plays are, as Dr. Verrall reminds us,<sup>1</sup> scenes from stories taken as known, and would be unintelligible without supplementary scenes of the imagination.

Readers will readily discern, too, that *The Dynasts* is intended simply for mental performance, and not for the stage. Some critics have averred that to declare a drama<sup>2</sup> as being not for the stage is to make an announcement whose subject and predicate cancel each other. The question seems to be an unimportant matter of terminology. Compositions cast in this shape were, without doubt, originally written for the stage only, and as a consequence their nomenclature of "Act," "Scene," and the like, was drawn directly from the vehicle of representation. But in the course of time such a shape would reveal itself to be an eminently readable one; moreover, by dispensing with the theatre altogether, a freedom of treatment was attainable in this form that was denied where the material possibilities of stagery had to be rigorously remembered. With the careless mechanism of human speech, the technicalities of practical mumming were retained in these productions when they had ceased to be concerned with the stage at all.

To say, then, in the present case, that a writing in play-shape is not to be played, is merely another way of stating that such writing has been done in a form for which there chances to be no brief definition save one already in use for works that it superficially but not entirely resembles.

Whether mental performance alone may not eventually be the fate of all drama other than that of contemporary or frivolous life, is a kindred question not without interest. The mind naturally flies to the triumphs of the Hellenic and Elizabethan theatre in exhibiting scenes laid "far in the

<sup>1</sup> Introduction to the *Choephori*.

<sup>2</sup> It is now called an Epic-drama (1909).

Unapparent," and asks why they should not be repeated. But the meditative world is older, more invidious, more nervous, more quizzical, than it once was, and being unhappily perplexed by—

Riddles of Death Thebes never knew,

may be less ready and less able than Hellas and old England were to look through the insistent, and often grotesque, substance at the thing signified.

In respect of such plays of pocsy and dream a practicable compromise may conceivably result, taking the shape of a monotonic delivery of speeches, with dreamy conventional gestures, something in the manner traditionally maintained by the old Christmas mummers, the curiously hypnotizing impressiveness of whose automatic style—that of persons who spoke by no will of their own—may be remembered by all who ever experienced it. Gauzes or screens to blur outlines might still further shut off the actual, as has, indeed, already been done in exceptional cases. But with this branch of the subject we are not concerned here.

T. H.

*September 1903.*





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# PART FIRST

## CHARACTERS

### I. PHANTOM INTELLIGENCES

{ THE ANCIENT SPIRIT OF THE YLARS CHORUS OF THE YLARS	{ THE SPIRIT OF RUMOUR, CHORUS OF RUMOURS.
{ THE SPIRIT OF THE PITIES. CHORUS OF THE PITIES.	THE SHADE OF THE EARTH.
{ SPIRITS SINISTER AND IRONIC CHORUS OF SINISTER AND IRONIC SPIRITS.	SPIRIT MESSENGERS.
	RECORDING ANGELS.

### II. PERSONS

The names printed in italics are those of mute figures.

#### MEN

GEORGE THE THIRD	<i>Viscount Sidmouth</i>
<i>The Duke of Cumberland.</i>	ANOTHER NOBLE LORD.
PITT	ROSE
FOX	<i>Canning</i>
SHERIDAN.	<i>Perceval.</i>
WINDHAM	<i>Grey.</i>
WHITBREAD	<i>Speaker Abbot.</i>
TIERNEY	TOMLINE, BISHOP OF LINCOLN.
BATHURST AND FULLER.	SIR WALTER FARQUHAR.
<i>Lord Chancellor Eldon</i>	<i>Count Munster.</i>
EARL OF MALMESBURY.	<i>Other Peers, Ministers, ex-Ministers,</i>
LORD MULGRAVE	<i>Members of Parliament, and</i>
ANOTHER PARLIAMENTARY MINISTER.	<i>Persons of Quality.</i>
<i>Lord Grenville</i>	
<i>Viscount Castlereagh.</i>	



## THE DYNASTS

NELSON  
COLLINGWOOD  
HADDY  
SICKENBARY SCOTT  
DR BATES  
DR MAGRATH  
DR ALEXANDER SCOTT.  
BURKE, PUSLE

*Lieutenant Pasco*  
VOLUME LIEUTENANT  
FOURTH MIDSHIPMAN  
VOLUME MIDSHIPMAN  
*Captain Adair*  
*Lieutenants Ray, and Whipple*  
*Other English Naval Officers*  
*Sergeant Viper Saker and Marins*  
*Staff and other Officers of the English*  
*Army*  
A COMPANY OF SOLDIERS  
*Regiments of the English Army and*  
*Hanoverian*  
SAILORS AND BOATMEN.  
A MILITARY  
*Naval crews*

*The Lord Mayor and Corporation of*  
*London*

A GENTLEMAN OF FASHION  
WISHFUL A COUNTRY GENTLE  
MAN  
A HORSEMAN  
TWO BLACK WATCHES  
ENGLISH CHIEFS AND BURGESS  
COACH AND OTHER HIGHWAY  
PASSINGERS  
MISSENGERS SERVANTS, AND  
RUSTICS

NAPOLION BONAPARTE  
DARU NAPOLION'S WAR SECRE  
TARY  
LAWISON, AIDE DE CAMP  
MONGLA PIERRE-OPHER  
BETHIILI  
MURAI BROTHER-IN-LAW OF  
NAPOLION.

SOULT  
VIA  
LANNES  
*Bernadotte*  
*Marion*

*Dupont*  
*Oudinot*  
*Darout*  
*Vandamme*  
*Other French Marshals.*  
A SUB OFFICER

VILLARFVLE, NAPOLEON'S ADMIRAL  
DECHIS, MINISTER OF MARINE  
FLAG CAPTAIN MAGNADIE.  
LIEUTENANT DAUDIGNON  
LIEUTENANT FOURNIER  
DE PRIGNY, HEAD OF STAFF  
*Captain Lucas*  
OTHER FRENCH NAVAL OFFICERS  
AND FLEET OFFICERS  
*Sailors of the French and Spanish*  
*Navy*  
*Regiments of the French Army*  
COMMISSIONERS  
HIRALDS  
*Aides Officials, Pages, etc*  
ATTENDANTS  
*French Citizens*

CARDINAL CAPRAL  
*Prests Acolyths and Chorists*  
*Italian Doctors and Presidents of*  
*Institutions*  
*Milanese Citizens.*

THE EMPEROR FRANCIS  
THE ARCHDUKE FERDINAND  
*Prince John of Lichtenstein*  
PRINCE SCHWARZENBERG  
MACK, AUSTRIAN GENERAL.  
JELLACHICH  
RIESCH  
WEIROTH  
ANOTHER AUSTRIAN GENERAL.  
TWO AUSTRIAN OFFICERS.

*The Emperor Alexander*  
PRINCE KUTUSOV, RUSSIAN FIELD-  
MARSHAL  
COUNT LANGIRON  
COUNT BUXHOVEN,

# CHARACTERS OF THE FIRST PART

xxi

COUNT MILORÁDOVICH.  
DOKHTÓROF.

---

*Giulay, Gottesheim, Klenau, and  
Prschiszewsky.  
Regiments of the Austrian Army.  
Regiments of the Russian Army.*

## WOMEN

*Queen Charlotte.  
English Princesses.  
Ladies of the English Court.  
LADY HESTER STANHOPE.  
A LADY.  
Lady Caroline Lamb, Mrs. Damer,  
and other English Ladies.*

---

THE EMPRESS JOSÉPHINE.  
*Princesses and Ladies of Joséphine's  
Court.  
Seven Milanese Young Ladies.  
City- and Towns-women.  
Country-women.  
A MILITIAMAN'S WIFE.  
A STREET-WOMAN.  
Ship-women.  
Servants.*



## FORE SCENE

### THE OVERWORLD

Enter the Ancient Spirit and Chorus of the Years, the Spirit and Chorus of the Pities, the Shade of the Earth, the Spirits Sinister and Ironie with their Choruses, Rumours, Spirit-Messengers, and Recording Angels.

#### SHADE OF THE EARTH

*What of the Immanent Will and Its designs ?*

#### SPIRIT OF THE YEARS

*It works unconsciously, as heretofore,  
Eternal artistris in Circumstance,  
Whose patterns, wrought by rapt æsthetic rote,  
Seem in themselves Its single listless aim,  
And not their consequence.*

#### CHORUS OF THE PITIES (aerial music)

*Still thus ? Still thus ?  
Ever unconscious !  
An automatic sense  
Unwecting why or whence ?  
Be, then, the inevitable, as of old,  
Although that so it be we dare not hold !*

#### SPIRIT OF THE YEARS

*Hold what ye list, fond unbelieving Sprites,  
You cannot swerve the pulsion of the Byss,  
Which thinking on, yet weighing not Its thought,  
Unchecks Its clock-like laws.*

#### SPIRIT SINISTER (aside)

*Good, as before.  
My little engines, then, will still have play.*

## SPIRIT OF THE PITIES

*Why doth It so and so, and ever so,  
This viewless, voiceless Turner of the Wheel?*

## SPIRIT OF THE YEARS

*As one sad story runs, It lends Its heed  
To other worlds, being wearied out with this;  
Wherefore Its mindlessness of earthly woes.  
Some, too, have told at whiles that rightfully  
Its carefulness, Its care, this planet lost  
When in her early growth and crudity  
By bad mad acts of severance men contrived,  
Working such nescience by their own device.—  
Yea, so it stands in certain chronicles,  
Though not in mine.*

## SPIRIT OF THE PITIES

*Meet is it, none the less,  
To bear in thought that though Its consciousness  
May be estranged, engrossed afar, or scaled,  
Sublunar shocks may wake Its watch anon?*

## SPIRIT OF THE YEARS

*Nay. In the Foretime, even to the germ of Being,  
Nothing appears of shape to indicate  
That cognizance has marshalled things terrene,  
Or will (such is my thinking) in my span.  
Rather they show that, like a kutter drownded,  
Whose fingers play in skilled unmindfulness,  
The Will has woven with an absent heed  
Since life first was; and ever will so weave.*

## SPIRIT SINISTER

*Hence we've rare dramas going—more so since  
It wove Its web in that Ajaccian womb!*

## SPIRIT OF THE YEARS

*Well, no more thus on what no mind can mete,  
Our scope is but to register and watch  
By means of this great gift accorded us—  
The free trajection of our entities.*

## SPIRIT OF THE PITIES

*On things terrene, then, I would say that though  
The human news wherewith the Rumours stirred us  
May please thy temper, Years, 'twere better far  
Such deeds were nulled, and this strange man's career  
Wound up, as making inharmonious jars  
In her creation whose meek wrath we know.  
The more that he, turned man of mere traditions,  
Now profits naught. For the large potencies  
Instilled into his idiosyncrasy—  
To throne fair Liberty in Privilege's room—  
Are taking taint, and sink to common plots  
For his own gain.*

## SHADE OF THE EARTH

*And who, then, Cordial One,  
Wouldst substitute for this Intractable ?*

## CHORUS OF THE PITIES (aerial music)

*We would establish those of kindlier build,  
In fair Compassions skilled,  
Men of deep art in life-development;  
Watchers and warders of thy varied lands,  
Men sunfeited of laying heavy hands  
Upon the innocent,  
The mild, the fragile, the obscure content  
Among the myriads of thy family.  
Those, too, who love the true, the excellent.  
And make their daily moves a melody.*

## SHADE OF THE EARTH

*They may come, will they. I am not averse.  
Yet know I am but the ineffectual Shade  
Of her the Travailler, herself a thrall  
To It; in all her labourings curbed and kinged !*

## SPIRIT OF THE YEARS

*Shall such be mooted now ? Already change  
Hath played strange pranks since first I brooded here.  
But old Laws operate yet; and phase and phase  
Of men's dynastic and imperial moils  
Shape on accustomed lines. Though, as for me,  
I care not how they shape, or what they be.*

## SPIRIT OF THE PITIES

*You seem to have small sense of mercy, Sire ?*

## SPIRIT OF THE YEARS

*Mercy I view, not urge ;—nor more than mark  
What designate your titles Good and Ill.  
'Tis not in me to feel with, or against,  
These flesh-kinged mannikins Its hand upwinds  
To click-clack off Its preadjusted laws ;  
But only through my centuries to behold  
Their aspects, and their movements, and their mould.*

## SPIRIT OF THE PITIES

*They are shapes that bleed, mere mannikins or no,  
And each has parcel in the total Will.*

## SPIRIT OF THE YEARS

*Which overrides them as a whole its parts  
In other entities.*

## SPIRIT SINISTER (aside)

*Limbs of Itself :  
Each one a jot of It in quaint disguise ?  
I'll fear all men henceforward !*

## SPIRIT OF THE PITIES

*Go to. Let this terrestrial tragedy—*

## SPIRIT IRONIC

*Nay, comedy—*

## SPIRIT OF THE PITIES

*Let this earth-tragedy  
Whereof ye spake, afford a spectacle  
Forthwith conned closelier than your custom is.—*

## ◦ SPIRIT OF THE YEARS

*How does it stand ? (To a Recording Angel)  
Open and chant the page  
Thou'st lately writ, that sums these happenings,  
In brief reminder of their instant points  
Slighted by us amid our converse here.*

RECORDING ANGEL (from a book, in recitative)

*Now mellow-eyed Peace is made captive,  
And Vengeance is chartered  
To deal forth its dooms on the Peoples  
With sword and with spear.*

*Men's musings are busy with forecasts  
Of musters and battle,  
And visions of shock and disaster  
Rise red on the year.*

*The easternmost ruler sits wistful,  
And tense he to midward;  
The King to the west mans his borders  
In front and in rear.*

*While one they eye, flushed from his crowning,  
Ranks legions around him  
To shake the ensiled neighbour nation  
And close her career!*

SEMICHORUS I. OF RUMOURS (aerial music)

*O woven-winged squadrons of Toulon  
And fellows of Rochefort,  
Wait, wait for a wind, and draw westward  
Ere Nelson be near!*

*For he reads not your force, or your freightage  
Of warriors fell-handed,  
Or when they will join for the onset,  
Or whither they steer!*

SEMICHORUS II

*O Nelson, so zealous a watcher  
Through months-long of cruising,  
Thy foes may elude thee a moment,  
Put forth, and get clear;  
And rendezvous westerly straightway  
With Spain's aiding navies,  
And hasten to head violation  
Of Albion's frontier!*



## SPIRIT OF THE YEARS

*Methinks too much assurance thrills your note  
 On secrets in my locker, gentle sprites ;  
 But it may serve.—Our thought being now reflexed  
 To forces operant on this English isle,  
 Behoves it us to enter scene by scene,  
 And watch the spectacle of Europe's moves  
 In her embroil, as they were self-ordained  
 According to the naive and liberal creed  
 Of our great-hearted young Compassionates,  
 Forgetting the Prime Mover of the gear,  
 As puppet-watchers him who pulls the strings.—  
 You'll mark the twitchings of this Bouaparte  
 As he with other figures foots his reel,  
 Until he twitch him into his lonely grave :  
 Also regard the frail ones that his flings  
 Have made gyrate like animalcula  
 In tepid pools.—Hence to the precinct, then,  
 And count as framework to the stagery  
 Yon architraves of sunbeam-smitted cloud.—  
 So may ye judge Earth's jackalocks to be  
 Not fugged by one Will, but function-free.*

The nether sky opens, and Europe is disclosed as a prone and emaciated figure, the Alps shaping like a backbone, and the branching mountain-chains like ribs, the peninsular plateau of Spain forming a head. Broad and lengthy lowlands stretch from the north of France across Russia like a grey-green garment hemmed by the Ural mountains and the glistening Arctic Ocean.

The point of view then sinks downwards through space, and draws near to the surface of the perturbed countries, where the peoples, distressed by events which they did not cause, are seen writhing, crawling, heaving, and vibrating in their various cities and nationalities.

## SPIRIT OF THE YEARS (to the Spirit of the Pities)

*As key-scene to the whole, I first lay bare  
 The Will-webs of thy fearful questioning ;  
 For know that of my antique privileges  
 This gift to visualize the Mode is one  
 (Though by exhaustive strain and effort only).  
 See, then, and learn, ere my power pass again.*

A new and penetrating light descends on the spectacle, enduing men and things with a seeming transparency, and exhibiting as one organism the anatomy of life and movement in all humanity and vitalized matter included in the display,

## SPIRIT OF THE PITI'S (after a pause)

*Amid this scene of bodies substantive  
 Strange waves I sail like winds grown visible,  
 Which bear men's forms on their innumerable coils,  
 Twining and serpentine, round and through.  
 Also retracting threads like gossamers—  
 Except in being irresistible—  
 Which complicate with some, and balance all.*

## SPIRIT OF THE YEARS

*These are the Prime Volitions,—fibres, veins,  
 Will tissues, nerves, and pulses of the Cause,  
 That heat throughout the Earth's compositure.  
 Their sum is like the lobule of a Brain  
 Evolving always that it wots not of,  
 A Brain whose whole connotes the Everywhere,  
 And whose procedure may but be discerned  
 By phantom eyes like ours, the while unguessed  
 Of those it stirs, who (even as ye do) dream  
 Their motions free, their orderings supreme;  
 Each life apart from each, with power to mete  
 Its own day's measures, balanced, self-complete;  
 Though they subsist but atoms of the One  
 Labouring through all, divisible from none;  
 But this no further now. Deem yet man's deeds self-done.*

The anatomy of the Immanent Will disappears

## GENERAL CHORUS OF INTELLIGENCES (aerial music)

*We'll close up Time, as a bird its van,  
 We'll traverse Space, as spirits can,  
 Link pulses severed by leagues and years,  
 Bring cradles into touch with biers;  
 So that the far-off Consequence appears  
 Prompt at the heel of foregone Cause —  
 The PRIME, that willed ere awareness was,  
 Whose Brain perchance is Space, whose Thought its laws,  
 Which we as threads and streams discern,  
 We may but muse on, never learn*

END OF THE FORE SCENE

## ACT FIRST

## SCÈNE I

ENGLAND. A RIDGE IN WESSEX

The time is a fine day in March 1805. A highway crosses the ridge, which is near the sea, and the south coast is seen bounding the landscape below, the open Channel extending beyond.

SPIRIT OF THE YEARS

*Hark now, and gather how the martial mood  
Stirs England's humblest hearts. Anon we'll trace  
Its heavings in the upper coteries there.*

SPIRIT SINISTER

*Ay; begin small, and so lead up to the greater. It is a sound  
dramatic principle. I always aim to follow it in my festalences,  
fires, famines, and other comedies. And though, to be sure, I did  
not in my Lisbon earthquake, I did in my French Terror, and my  
St. Domingo burlesque.*

SPIRIT OF THE YEARS

*THY Lisbon earthquake, THY French Terror. Wait.  
Thinking thou wilt, thou dost but indicate.*

A stage-coach enters, with passengers outside. Their voices after the foregoing sound small and commonplace, as from another medium.

FIRST PASSENGER

There seems to be a deal of traffic over Ridgeway, even at this time o' year.

SECOND PASSENGER

Yes. It is because the King and Court are coming down here later on. They wake up this part rarely! . . . See, now, how the Channel and coast open out like a chart. That patch of mist below us is the town we are bound for. There's the Isle of Slingers beyond, like a floating snail. That wide bay on the right is where the "Abergavenny," Captain John Wordsworth, was wrecked last month. One can see half across to France up here.

## FIRST PASSENGER

Half across. And then another little half, and then all that's behind—the Corsican mischief!

## SECOND PASSENGER

Yes. People who live hereabout—I am a native of these parts—feel the nearness of France more than they do inland.

## FIRST PASSENGER

That's why we have seen so many of these marching regiments on the road. This year his grandest attempt upon us is to be made, I reckon.

## SECOND PASSENGER

May we be ready!

## FIRST PASSENGER

Well, we ought to be. We've had alarms enough, God knows.

## THIRD PASSENGER

I much doubt his intention to come at all.

Some companies of infantry are seen ahead, and the coach presently overtakes them.

## SOLDIERS (singing as they walk)

We be the King's men, hale and hearty,  
Marching to meet one Buonaparty;  
If he won't sail, lest the wind should blow,  
We shall have marched for nothing, O!  
Right fol-lol!

We be the King's men, hale and hearty,  
Marching to meet one Buonaparty;  
If he be sea-sick, says "No, no!"  
We shall have marched for nothing, O!  
Right fol-lol!

The soldiers draw aside, and the coach passes on.

## SECOND PASSENGER

Is there truth in it that Bonaparte wrote a letter to the King last month?

## FIRST PASSENGER

Yes, sir. A letter in his own hand, in which he expected the King to reply to him in the same manner.

SOLDIERS (continuing, as they are left behind)

We be the King's men, hale and hearty,  
Marching to meet one Buonaparty;  
Never mind, mates; we'll be merry, though  
We may have marched for nothing, O!  
Right fol-lol!

## THIRD PASSENGER

And was Boney's letter friendly?

## FIRST PASSENGER

Certainly, sir. He requested peace with the King.

## THIRD PASSENGER

And why shouldn't the King reply in the same manner?

## FIRST PASSENGER

What! Encourage this man in an act of shameless presumption, and give him the pleasure of considering himself the equal of the King of England—whom he actually calls his brother!

## THIRD PASSENGER

He must be taken for what he is, not for what he was; and if he calls King George his brother it doesn't speak badly for his friendliness.

## FIRST PASSENGER

Whether or no, the King, rightly enough, did not reply in person, but through Lord Mulgrave our Foreign Minister, to the effect that his Britannic Majesty cannot give a specific answer till he has communicated with the Continental powers.

## THIRD PASSENGER

Both the manner and the matter of the reply are British; but a huge mistake.

## FIRST PASSENGER

Sir, am I to deem you a friend of Bonaparte, a traitor to your country——

## THIRD PASSENGER

Damn my wig, sir, if I'll be called a traitor by you or any Court sycophant at all at all! [He unpacks a case of pistols.

## SECOND PASSENGER

Gentlemen, forbear, forbear! Should such differences be suffered to arise on a spot where we may, in less than three months, be fighting for our very existence? This is foolish, I say. Heaven alone, who reads the secrets of this man's heart, can tell what his meaning and intent may be, and if his letter has been answered wisely or no.

The coach is stopped to skid the wheel for the descent of the hill, and before it starts again a dusty horseman overtakes it.

## SEVERAL PASSENGERS

A London messenger! (To horseman) Any news, sir? We are from Bristol only.

## HORSEMAN

Yes; much. We have declared war against Spain, an error giving vast delight to France. Bonaparte says he will date his next dispatches from London, and the landing of his army may be daily expected.

[Exit horseman.

## THIRD PASSENGER (to First)

Sir, I apologize. He's not to be trusted! War is his name, and aggression is with him!

He repacks the pistols. A silence follows. The coach and passengers move downwards and disappear towards the coast.

## SPIRIT OF THE PITIES

*I'll chanced it that the English monarch George  
Did not respond to the said Emperor!*

## SPIRIT SINISTER

*I saw good sport therein, and pawn'd the Will  
To unimpel so stultifying a move!  
Which would have marred the European broil,  
And sheathed all swords, and silenced every gun  
That riddles human flesh.*

## SPIRIT OF THE PITIES

*O say no more;  
If aught could gratify the Absolute  
'Twould verily be thy censure, not thy praise!*

## SPIRIT OF THE YEARS

*The ruling was that we should witness things  
And not dispute them. To the drama, then.  
Emprises over-Channel are the key  
To this land's stir and ferment.—Thither we.*

Clouds gather over the scene, and slowly open elsewhere

## SCENE II

PARIS. OFFICE OF THE MINISTER OF MARINE

ADMIRAL DECRÈS seated at a table. A knock without.

DECRÈS

Come in! Good news, I hope!

[An attendant enters.

ATTENDANT

A courier, sir.

DECRÈS

Show him in straightway.

[The attendant goes out.

From the Emperor

As I expected!

A courier is admitted, who delivers a dispatch.

COURIER

Sir, for your own hand

And yours alone.

DECRÈS

Thanks. Be in waiting near.

[The courier withdraws.

DECRÈS reads:

"I am resolved that no wild dream of Ind,  
And what we there might win; or of the West,

And bold to conquest there of Surinam  
 And other Dutch retreats along those coasts,  
 Or British islands nigh, shall draw me now  
 From piercing into England through Boulogne  
 As lined in my first plan — if I do strike,  
 I strike effectively, to force which feat  
 There's but one way—planting a mortal wound  
 In England's heart—the very English land—  
 Whose insolent and cynical reply  
 To my well-based complaint on breach of faith  
 Concerning Malta, as at Amiens pledged,  
 Has lighted up anew such flames of ire  
 As may involve the world — Now to the case :  
 Our naval forces can be all assembled  
 Without the foe's foreknowledge or surmise,  
 By these rules following ; to whose text I ask  
 Your gravest application : and, when connd,  
 That steadfastly you stand by word and word,  
 Making no question of one jot therein

“ First, then, let Villeneuve wait a favouring wind  
 For process westward swift to Martinique,  
 Coasting the English after — Join him there  
 Giavina, Missiessy, and Ganteaume ;  
 Which junction once effected all our keels—  
 Now nigh to sixty sail—regain the Manche,  
 While the pursuers linger in the West  
 At hopeless fault — Having hoodwinked them thus,  
 Our boats skim over, disembark the army,  
 And in the twinkling of a patriot's eye  
 All London will be ours

“ In strictest secrecy carve this to shape—  
 Let never an admiral or captain scent  
 Save Villeneuve and Ganteaume ; and pen each charge  
 With your own quill. The surelier to outwit them  
 I start for Italy, and there, as 'twere  
 Engrossed in fêtes and Coronation rites,  
 Abide till, at the need, I reach Boulogne,  
 And head the enterprise — NAPOLLON ”

DECELS reflects, and turns to write.



## SPIRIT OF THE PITIES

*More ill? How is Decrès ordained to move?*

## SPIRIT OF THE YEARS

*He buckles to the work. First to Villeneuve,  
His onetime comrade and his boyhood's friend,  
Now lingering at Toulon, he jots swift lines,  
Then duty to Ganteaume.—They are sealed forthwith,  
And superscribed: "Break not till on the main."*

*Boisterous singing is heard in the street.*

## SPIRIT OF THE PITILS

*I hear confused and simmering sounds without,  
Like those which thrill the hives at evenfall  
When swarming pends.*

## SPIRIT OF THE YLARS

*They but proclaim the crowd,  
Which sings and shouts its hot enthusiasms  
For this dead-ripe design on England's shore,  
Till the persuasion of its own plump words,  
Acting upon mercurial temperaments,  
Makes hope as prophecy. "Our Emperor  
Will show himself (say they) in this exploit  
Unwavering, keen, and irresistible  
As is the lightning-prong. Our vast flotillas  
Have been embodied as by sorcery;  
Soldiers made seamen, and the ports transformed  
To rocking cities casemented with guns.  
Against these valiants balance England's means.  
Raw merchant-fellows from the counting-house,  
Raw labourers from the fields, who thumb for arms  
Clumsy untempered pikes forged hurriedly,  
And cry them full-equipped. Their batteries,  
Their flying carriages, their catamarans,  
Shall profit not, and in one summer night  
We'll find us there!"*

## RECORDING ANGEL

*And is this prophecy true?*

## SPIRIT OF THE YEARS

*Occasion will reveal.*

## SHADE OF THE EARTH

*What boots it, Sire,  
To down this dynasty, set that one up,  
Goad panting peoples to the throes thereof,  
Make wither here my fruit, maintain it there,  
And hold me travailling through fineless years  
In vain and objectless monotony,  
When all such tedious conjuring could be shunned  
By uncreation? Howsoever wise  
The governance of these massed mortalities,  
A juster wisdom his who should have ruled  
They had not been.*

## SPIRIT OF THE YEARS

*• Nay, something hidden urged  
The giving matter motion; and these coils  
Are, maybe, good as any.*

## SPIRIT OF THE PITIES

*But why any?*

## SPIRIT OF THE YEARS

*Sprite of Compassions, ask the Immanent!  
I am but an accessory of Its works,  
Whom the Ages render conscious; and at most  
Figure as bounden witness of Its laws.*

## SPIRIT OF THE PITIES

*How ask the aim of unrelaxing Will  
Tranced in Its purpose to unknowingness?  
(If thy words, Ancient Phantom, token true).*

## SPIRIT OF THE YEARS

*Thou answerest well. But cease to ask of me.  
Meanwhile the mine proceeds.—We turn herefrom,  
Change our homuncules, and observe forthwith  
How the High Influence sways the English realm,  
And how the jacks lip out their reasonings there.*

*The Cloud-curtain draws.*

## SCENE III

## LONDON. THE OLD HOUSE OF COMMONS

A long chamber with a gallery on each side supported by thin columns having gilt Ionic capitals. Three round-headed windows are at the further end, above the Speaker's chair, which is backed by a huge pedimented structure in white and gilt, surmounted by the lion and the unicorn. The windows are uncurtained, one being open, through which some boughs are seen waving in the midnight gloom without. Wax candles, burnt low, wave and gutter in a brass chandelier which hangs from the middle of the ceiling, and in branches projecting from the galleries.

The House is sitting, the benches, which extend round to the Speaker's elbows, being closely packed, and the galleries likewise full. Among the members present on the Government side are PITT and other ministers with their supporters, including CANNING, CASTLEREAGH, LORD C. SOMERSET, ERSKINE, W. DUNDAS, HUSKISSON, ROSE, BEST, ELLIOT, DALLAS, and the general hody of the party. On the opposite side are noticeable FOX, SHERIDAN, WINDHAM, WHITBREAD, GREY, T. GRENVILLE, TIERNEY, EARL TEMPLE, PONSONBY, G. and H. WALPOLE, DUDLEY NORTH, and TIMOTHY SHELLEY. Speaker ABBOT occupies the Chair.

## SPIRIT OF THE YEARS (to two Recording Angels)

*As prelude to the scene, as means to aid  
Our younger comrades in its construing,  
Pray spread your scripture, and rehearse in brief  
The reasonings here of late—to whose effects  
Words of to-night form sequence.*

The Recording Angels chant from their books, antiphonally, in a minor recitative.

## ANGEL I (aerial music)

*Feeble-framed dull unresolve, unresourcefulness,  
Sat in the halls of the Kingdom's high Councillors,  
Whence the grey glooms of a ghost-eyed despondency  
Wanned as with winter the national mind.*

## ANGEL II

*England stands forth to the sword of Napoleon  
Nakedly—not an ally in support of her;  
Men and munitions dispersed inexpediently;  
Projects of range and scope poorly defined.*

ANGEL I

*Once more doth Pitt deem the land crying loud to him.—  
Frail though and spent, and an-hungered for restfulness  
Once more responds he, dead fervours to energize,  
Aims to concentrate, slack efforts to bind,*

## ANGEL II

*Ere the first fruit thereof voices grow audible,  
Holding as hapless his dream of good guardianship,  
Jestingly, earnestly, shouting it serviceless,  
Tardy, inept, and uncouthly designed.*

## ANGELS I AND II

*So now, to-night, in the slashing old sentences,  
Hear them speak,—gravely these, those with gay-  
heartedness,—  
Midst their admonishments little conceiving how  
Scarlet the scroll that the years will unwind!*

**SPIRIT OF THE PITIES (to the Spirit of the Years)**

*Let us put on and suffer for the nonce  
The feverish fleshings of Humanity,  
And join the pale debaters here convened.  
So may thy soul be won to sympathy  
By donning their poor mould.*

## SPIRIT OF THE YEARS

*I'll humour thee,*  
*Though my unpassioned essence could not change*  
*Did I incarn in moulds of all mankind!*

## SPIRIT IRONIC

*'Tis enough to make every little dog in England run to mixen to hear this Pitt sung so strenuously! I'll be the third of the incarnate, on the chance of hearing the tune played the other way.*

## SPIRIT SINISTER

*And I the fourth. There's sure to be something in my line toward, where politicians are gathered together!*

The four Phantoms enter the Gallery of the House in the disguise of ordinary strangers.

## SHERIDAN (ising)

The Bill I would have leave to introduce  
 Is framed, sir, to repeal last Session's Act,  
 By party scribes intituled a Provision  
 For England's Proper Guard; but elsewhere known  
 As Mr. Pitt's new Patent Polish Pill (Laughter)

The ministerial countenances, I mark,  
 Congeal to dazed surprise at my straight motion—  
 Why, passes sane conjecture It may be  
 That, with a haughty and unwavering faith  
 In their own battering rams of argument,  
 They deemed our buoyance whelmed, and sapped, and  
 sunk

To hope's sheer bottom, whence a miracle  
 Was all could friend and flout us, or, maybe,  
 They are amazed at our rude disrespect  
 In making mockery of an English Law  
 Sprung sacred from the King's own Premier's brain!  
 —I hear them snort; but let them wince at will,  
 My duty must be done, shall be done quickly  
 By citing some few facts

An Act for our defence!

It weakens, not defends, and oversea  
 Swoln France's despot and his myrmidons  
 This moment know it, and can scoff threat  
 Our people know it too—those who can peer  
 Behind the scenes of this poor painted show  
 Called soldiering!—The Act has failed, must fail,  
 As my right honourable friend well proved  
 When speaking t'other night, whose silencing  
 By his right honourable *vis-à-vis*  
 Was of the genuine Governmental sort,  
 And like the catamarans their sapience shaped  
 All fizzle and no harm (Laughter) The Act, in brief,  
 Effects this much that the whole force of England  
 Is strengthened by—eleven thousand men!  
 So sorted that the British infantry  
 Are now eight hundred less than heretofore!

In Ireland, where the glamouring influence  
 Of the right honourable gentlem in  
 Prevails with magic might, *eleven* men

Have been amassed. And in the Cinque-Port towns,  
Where he is held in absolute veneration,  
His method has so quickened martial fire  
As to bring in—one man. O would that man  
Might meet my sight! (Laughter.) A Hercules, no doubt,  
A god-like emanation from this Act,  
Who with his single arm will overthrow  
All Buonaparté's legions ere their keels  
Have scraped one pebble of our fortless shores! . . .  
Such is my motion, sir, and such my mind.

[He sits down amid cheers.]

The candle-snuffers go round, and PITT rises. During the momentary pause before he speaks the House assumes an attentive stillness, in which can be heard the rustling of the trees without, a horn from an early coach, and the voice of the watch crying the hour.

#### PITT

Not one on this side but appreciates  
Those mental gems and airy pleasantries  
Flashed by the honourable gentleman,  
Who shines in them by birthright. Each device  
Of drollery he has laboured to outshape,  
(Or treasured up from others who have shaped it),  
Displays that are the conjurings of the moment,  
(Or mellowed and matured by sleeping on)—  
Dry hoardings in his book of commonplace,  
Stored without stint of toil through days and months—  
He heaps into one mass, and lights and fans  
As fuel for his flaming eloquence,  
Mouthed and maintained without a thought or care  
If germane to the theme, or not at all.

Now vain indeed it were should I assay  
To match him in such sort. For, sir, alas,  
To use imagination as the ground  
Of chronicle, take myth and merry tale  
As texts for prophecy, is not my gift  
Being but a person primed with simple fact,  
Unprinked by jewelled art.—But to the thing.

The preparations of the enemy,  
Doggedly bent to desolate our land,  
Advance with a sustained activity.  
They are seen, they are known, by you and by us all.

But they evince no clear-eyed tentative  
In furtherance of the threat, whose coming off,  
Ay, years may yet postpone; whereby the Act  
Will far outstrip him, and the thousands called  
Duly to join the ranks by its provisions,  
In process sure, if slow, will ratch the lines  
Of English regiments—seasoned, cool, resolved—  
To glorious length and firm prepotency.  
And why, then, should we dream of its repeal  
Ere profiting by its advantages?  
Must the House listen to such wilding words  
As this proposal, at the very hour  
When the Act's gearing finds its ordered grooves  
And circles into full utility?  
The motion of the honourable gentleman  
Reminds me aptly of a publican  
Who should, when malting, mixing, mashing's past,  
Fermenting, barrelling, and spigoting,  
Quick taste the brew, and shake his sapient head,  
And cry in acid voice: The ale is new!  
Brew old, you varlets; cast this slop away! (Cheers.)

But gravely, sir, I would conclude to-night,  
And, as a serious man on serious things,  
I now speak here. . . . I pledge myself to this:  
Unprecedented and magnificent  
As were our strivings in the previous war,  
Our efforts in the present shall transcend them,  
As men will learn. Such efforts are not sized  
By this light measuring-rule my critic here  
Whips from his pocket like a clerk-o'-works! . . .  
Tasking and toilsome war's details must be,  
And toilsome, too, must be their criticism,—  
Not in a moment's stroke extemporized.

The strange fatality that haunts the times  
Wherein our lot is cast, has no example.  
Times are they fraught with peril, trouble, gloom;  
We have to mark their lourings, and to face them.  
Sir, reading thus the full significance  
Of these big days, large though my lackings be,  
Can any hold of those who know my past  
That I, of all men, slight our safeguarding?  
No: by all honour no!—Were I convinced

That such could be the mind of members here,  
My sorrowing thereat would doubly shade  
The shade on England now! So I do trust  
All in the House will take my tendered word,  
And credit my deliv'rance here to-night,  
That in this vital point of watch and ward  
Against the threatenings from yonder coast  
We stand prepared; and under Providence  
Shall fend whatever hid or open stroke  
A foe may deal.

He sits down amid loud ministerial cheers, with symptoms of great exhaustion.

#### WINDHAM

The question that compels the House to-night  
Is not of differences in wit and wit,  
But if for England it be well or no  
To null the new-fledged Act, as one inept  
For setting up with speed and hot effect  
The red machinery of desperate war.—  
Whatever it may do, or not, it stands,  
A statesman's raw experiment. If ill,  
Shall more experiments and more be tried  
In stress of jeopardy that stirs demand  
For sureness of proceeding? Must this House  
Exchange safe action based on practised lines  
For yet more ventures into risks unknown  
To gratify a quaint projector's whim,  
While enemies hang grinning round our gates  
To profit by mistake?

My friend who spoke  
Found comedy in the matter. Comical  
As it may be in parentage and feature,  
Most grave and tragic in its consequence,  
This Act may prove. We are moving thoughtlessly,  
We squander precious, brief, life-saving time  
On idle guess-games. Fail the measure must,  
Nay, failed it has already; and should rouse  
Resolve in its progenitor himself  
To move for its repeal! (Cheers.)



## WHITBREAD

I rise but to subjoin a phrase or two  
 To those of my right honourable friend.  
 I, too, am one who reads the present pinch  
 As passing all our risks of heretofore.  
 For why? Our bold and reckless enemy,  
 Relaxing not his plans, has treasured time  
 To mass his monstrous force on all the coigns  
 From which our coast is close assailable.  
 Ay, even afloat his concentrations work :  
 Two vast united squadrons of his sail  
 Move at this moment viewless on the seas.—  
 Their whereabouts, untraced, unguessable,  
 Will not be known to us till some black blow  
 Be dealt by them in some undreamt-of quarter  
 To knell our rule.  
 That we are reasonably enfenced therefrom  
 By such an Act is but a madman's dream. . . .  
 A commonwealth so situate cries aloud  
 For more, far mightier, measures ! End an Act  
 In Heaven's name, then, which only can obstruct  
 The fabrication of more trusty tackle  
 For building up an army ! (Cheers.)

## BATHURST

Sir, the point  
 To any sober mind is bright as noon ;  
 Whether the Act should have befitting trial  
 Or be blasphemed at sight. I firmly hold  
 The latter loud iniquity.—One task  
 Is theirs who would inter this corpse-cold Act—  
 (So said)—to bring to birth a substitute !  
 Sir, they have none ; they have given no thought to one,  
 And thus their deeds incautiously disclose  
 Their cloaked intention and most secret aim !  
 With them the question is not how to frame  
 A finer trick to trounce intrusive foes,  
 But who shall be the future ministers  
 To whom such trick against intrusive foes,  
 Whatever it may prove, shall be entrusted !  
 - They even ask the country gentlemen

To join them in this job. But, God be praised,  
Those gentlemen are sound, and of repute ;  
Their names, their property, their character,  
Their numbers, their attainments, and their blood,  
(Ironical Opposition cheers.)  
Safeguard them from an onslaught on an Act  
For ends so sinister and palpable ! (Cheers and jeerings.)

## FULLER

I disapprove of censures of this Act.—  
All who can entertain such hostile thought  
Would swear that black is white, that night is day.  
No honest man will join a reckless crew  
Who'd overthrow their country for their gain ! (Laughter.)

## TIERNEY

It is incumbent on me to declare  
In the last speaker's face my censure, based  
On grounds most clear and constitutional.—  
An Act it is that studies to create  
A standing army, large and permanent ;  
Which kind of force has ever been beheld  
With jealous-eyed disfavour in this House.  
It makes for sure oppression, binding men  
To serve for less than service proves it worth  
Conditioned by no hampering penalty.  
For these and late-spoke reasons, then, I say,  
Let not the Act deface the statute-book,  
But blot it out forthwith. (Hear, hear.)

## FOX (rising amid cheers)

At this late hour,  
After the riddling fire the Act has drawn on't,  
My words shall hold the House the briefest while.  
Too obvious to the most unwilling mind  
It grows that the existence of this law  
Experience and reflection have condemned.  
Professing to do much, it makes for nothing ;  
Vouched as assuring all, it comforts none.  
Not only so ; while feeble in effect  
It shows it vicious in its principle.  
Engaging to raise men for the common weal,

It sets a harmful and unequal tax  
 Capriciously on our communities.—  
 The annals of a century fail to show  
 More flagrant cases of oppressiveness  
 Than those this statute works to perpetrate,  
 Which (like all Bills this favoured statesman frames,  
 And clothes with tapestries of rhetoric  
 Disguising their real web of commonplace)  
 Though held as shaped for English bulwarking,  
 Breathes in its heart perversities of party,  
 And instincts toward oligarchic power,  
 Galling the many to relieve the few ! (Cheers.)

Whatever breadth and sense of equity  
 Inform the methods of this minister,  
 Those mitigants nearly always trace their root  
 To measures that his predecessors wrought.  
 And ere his Government can dare assert  
 Superior claims to England's confidence,  
 They owe it to their honour and good name  
 To furnish better proof of such a claim  
 Than is revealed by the abortiveness  
 Of this thing called an Act for our Defence.

To the great gifts of its artificer  
 No member of this House is more disposed  
 To yield full recognition than am I.  
 No man has found more reason so to do  
 Through the long roll of disputatious years  
 Wherein we have stood opposed. . . .  
 But if one single fact could counsel me  
 To entertain a doubt of those great gifts,  
 And cancel faith in his capacity,  
 That fact would be the vast imprudence shown  
 In staking recklessly repute like his  
 On such an Act as he has offered us—  
 So false in principle, so poor in fruit.  
 Sir, the achievements and effects thereof  
 Have furnished not one fragile argument  
 Which all the partiality of friendship  
 Can kindle to consider as the mark  
 Of a clear, vigorous, freedom-fostering mind !

He sits down amid lengthy cheering from the Opposition.

## SHERIDAN

My summary shall be brief, and to the point.—  
The said right honourable Prime Minister  
Has thought it proper to declare my speech  
The jesting of an irresponsible ;—  
Words from a person who has never read  
The Act he claims him urgent to repeal.  
Such quips and quizzings (as he reckons them)  
He implicates as gathered from long hoards  
Stored up with cruel care, to be discharged  
With sudden blaze of pyrotechnic art  
On the devoted, gentle, shrinking head  
O' the right incomparable gentleman ! (Laughter.)  
But were my humble, solemn, sad oration (Laughter.)  
Indeed such rattle as he rated it,  
Is it not strange, and passing precedent,  
That the illustrious chief of Government  
Should have uprisen with such indecent speed  
And strenuously replied ? He, sir, knows well  
That vast and luminous talents like his own  
Could not have been demanded to choke off  
A witcraft marked by nothing more of weight  
Than ignorant irregularity !  
*Nec Deus intersit*—and so-and-so—  
Is a well-worn citation whose close fit  
None will perceive more clearly in this Fane  
Than its presiding Deity opposite. (Laughter.)  
His thunderous answer thus perforce condemns him !  
Moreover, to top all, the while replying,  
He still thought best to leave intact the reasons  
On which my blame was founded !

Thus, then, stands  
My motion unimpaired, convicting clearly  
Of dire perversion that capacity  
We formerly admired.— (Cries of " Oh, oh. ")

This minister  
Whose circumventions never circumvent,  
Whose coalitions fail to coalesce ;  
This dab at secret treaties known to all,  
This darling of the aristocracy—

(Laughter, " Oh, oh, " cheers, and cries of " Divide. ")

Has brought the millions to the verge of ruin,  
By pledging them to Continental quarrels  
Of which we see no end ! (Cheers )

The members rise to divide.

#### SPIRIT OF THE PITIES

*It irks me that they thus should Yea and Nay  
As though a power lay in their oracles,  
If each decision work unconsciously,  
And would be operant though unloosened were  
A single lip !*

#### SPIRIT OF RUMOUR

*There may react on things  
Some influence from these, indefinitely,  
And even on That, whose outcome we all are.*

#### SPIRIT OF THE YEARS

*Hypotheses !—More boots it to remind  
The younger here of our ethereal band  
And hierarchy of Intelligences,  
That this thwart Parliament whose moods we watch—  
So insular, empiric, un-ideal—  
May figure forth in sharp and salient lines  
To retrospective eyes of afterdays,  
And print its legend large on History.  
For one cause—if I read the signs aright—  
To-night's appearance of its Minister  
In the assembly of his long-time sway  
Is near his last, and themes to-night launched forth  
Will take a tincture from that memory,  
When men recall the scene and circumstance  
That hung about his pleadings.—But no more ;  
The ritual of each party is rehearsed,  
Dislodging not one vote or prejudice ;  
The ministers their ministries retain,  
And Ins as Ins, and Outs as Outs, remain.*

#### SPIRIT OF THE PITIES

*Meanwhile what of the Foeman's vast array  
That wakes these tones ?*

## SPIRIT OF THE YEARS

*Abide the event, young Shade :  
Soon stars will shut and show a spring eyed dawn,  
And sunbeams fountain forth, that will arouse  
Those forming bands to full activity.*

An honourable member reports that he spies strangers.

*A timely token that we dally here !  
We now cast off these mortal manacles,  
And speed us seaward.*

The Phantoms vanish from the Gallery The members file out to the lobbies The House and Westminster recede into the films of night, and the point of observation shifts rapidly across the Channel

## SCENE IV

## THE HARBOUR OF DOULOGNE

The morning breaks, radiant with early sunlight The French Army of Invasion is disclosed On the hills on either side of the town and behind appear large military camps formed of timber huts Lower down are other camps of more or less permanent kind, the whole affording accommodation for one hundred and fifty thousand men

South of the town is an extensive basin surrounded by quays, the heaps of fresh soil round showing it to be a recent excavation from the banks of the Liane The basin is crowded with the flotilla, consisting of hundreds of vessels of sundry kinds : flat bottomed barges with guns and two masts, boats of one mast, carrying each an artillery, waggon, two guns, and a two stalled horse box, transports with three low masts, and long narrow pinnaces arranged for many oars

Timber, saw-mills, and new cut planks spread in profusion around, and many of the town residences are seen to be adapted for warehouses and infirmaries.

## DUMB SHOW

Moving in this scene are countless companies of soldiery engaged in a drill-practice of embarking and disembarking, and of hoisting horses into the vessels and landing them again. Vehicles bearing provisions of many sorts load and unload before the temporary warehouses Further off, on the open land, bodies of troops are at field drill Other bodies of soldiers half stripped and encumbered with mud, are labouring as navvies in repairing the excavations

An English squadron of about twenty sail, comprising a ship or two of the line, frigates, brigs and luggers, confronts the busy spectacle from the sea

The Show presently dims and becomes broken till only its flashes and gleams are visible Anon a curtain of cloud closes over it.

## SCENE V

## LONDON. THE HOUSE OF A LADY OF QUALITY

A fashionable crowd is present at an evening party, which includes the DUKES of BEAUFORT and RUTLAND, LORDS MALMESBURY, HARROWBY, ELDON, GRENVILLE, CASTLEREAGH, SIDMOUTH, and MULGRAVE, with their ladies; also CANNING, PERCEVAL, TOWNSHEND, LADY ANNA HAMILTON, MRS. DAMER, LADY CAROLINE LAMB, and many other notables.

A GENTLEMAN (offering his snuff-box)

So, then, the Treaty anxiously concerted  
Between ourselves and frosty Muscovy  
Is duly signed?

A CABINET MINISTER

Was signed a few days back,  
And is in force. And we do firmly hope  
The loud pretensions and the stunning din  
From new aggressiveness by France's chief,  
Now daily heard, these laudable exertions  
May keep in curb; that ere our greening land  
Darken its leaves beneath the Dogday suns,  
The independence of the Continent  
May be assured, and all the rumpled flags  
Of famous dynasties so foully mauled,  
Extend their honoured hues as heretofore.

GENTLEMAN

So be it. Yet this man is a volcano;  
And proven 'tis, by God, volcanoes choked  
Have ere now turned to earthquakes!

A lady comes up and playfully taps his arm.

LADY

What's the news?—  
The chequerboard of diplomatic moves  
Is London, all the world knows: here are born  
All inspirations of the Continent—  
So tell!

GENTLEMAN

Ay. Inspirations now abound!

LADY

Nay, but your looks are grave ! That measured speech  
Betokened matter that will waken us.—  
Is it some piquant cruelty of his ?  
Or other tickling horror from abroad  
The packet has brought in ?

GENTLEMAN

The treaty's signed !

MINISTER

Whereby the parties mutually agree  
To knit in union and in general league  
All outraged Europe.

LADY

So to knit sounds well ;  
But how ensure its not unravelling ?

MINISTER

Well ; by the terms. There are among them these  
Five hundred thousand active men in arms  
Shall strike (supported by Britannic aid  
In vessels, men, and money subsidies)  
To free North Germany and Hanover  
From trampling foes ; deliver Switzerland,  
Unbind the galled republic of the Dutch,  
Rethrone in Piedmont the Sardinian King,  
Make Naples sword-proof, un-French Italy  
From shore to shore ; and thoroughly guarantee  
A settled order to the divers states ;  
Thus rearing breachless barriers in each realm  
Against the thrust of his usurping hand

SPIRIT OF THE YEARS

*They tell not what is shaping otherwhere  
The while they talk thus stoutly !*

SPIRIT OF RUMOUR

*Bid me go  
And join them, and all blandly kindle them  
By bringing, ere material transit can,  
A new surprise !*



## SPIRIT OF THE VLARS

*Yea, for a moment, wouldst.*

The Spirit of Rumour enters the apartment in the form of a personage of fashion, newly arrived. He advances and addresses the group.

## SPIRIT

*The Treaty moves all tongues to-night,—Ha, well—  
So much on paper!*

## GENTLEMAN

What on land and sea?  
You look, old fiend, full primed with latest thence.

## SPIRIT

*Yea, this. The Italy our mighty pact  
Delivers from the French and Bonaparte  
Makes haste to crown him!—Turning from Boulogne  
He speeds toward Milan, there to glory him  
In second coronation by the Pope,  
And set upon his irrepressible brow  
Lombardy's iron crown.*

The Spirit of Rumour mingles with the throng, moves away, and disappears.

## LADY

Alas, alas!  
Fair Italy,

## LORD

Yet thereby English folk  
Are freed him.—Faith, as ancient people say,  
It's an ill wind that blows good luck to none!

## MINISTER

Who is your friend that drops so airily  
This precious pinch of salt on our raw skin?

## GENTLEMAN

Why, Norton. You know Norton well enough?

## MINISTER

Nay, 'twas not he. Norton of course I know.  
I thought him Stewart for a moment, but——

LADY

But I well scanned him—'twas Lord Abercorn ;  
For, said I to myself, " O quaint old beau,  
To sleep in black silk sheets so funnily "—  
That is, if the town rumour on't be true.

LORD

My wig, ma'am, no ! 'Twas a much younger man.

GENTLEMAN

But let me call him ! Monstrous silly this,  
That I don't know my friends !

They look around. The gentleman goes among the surging and babbling guests, makes inquiries, and returns with a perplexed look.

GENTLEMAN

They tell me, sure,  
That he's not here to-night !

MINISTER

I can well swear  
It was not Norton.—'Twas some lively buck,  
Who chose to put himself in masquerade  
And enter for a whim. I'll tell our host.  
—Meantime the absurdity of his report  
Is more than manifested. How knows he  
The plans of Bonaparte by lightning-flight,  
Before another man in England knows ?

LADY

Something uncanny's in it all, if true.  
Good Lord, the thought gives me a sudden sweat,  
That fairly makes my linen stick to me !

MINISTER

Ha-ha ! 'Tis excellent. But we'll find out  
Who this impostor was.

They disperse, look furtively for the stranger, and speak of the incident to others of the crowded company.

## SPIRIT OF THE YEARS

*Now let us vision onward, till we sight  
Famed Milan's aisles of marble, sun-alight,  
And there behold, unbid, the Coronation-rite.*

The confused tongues of the assembly waste away into distance, till they are heard but as the babblings of the sea from a high cliff, the scene becoming small and indistinct therewith. This passes into silence, and the whole disappears.

## SCENE VI

## MILAN. THE CATHEDRAL

The interior of the building on a sunny May day.  
The walls, arches, and columns are draped in silk fringed with gold. A gilded throne stands in front of the High Altar. A closely packed assemblage, attired in every variety of rich fabric and fashion, waits in breathless expectation.

## DUMB SHOW

From a private corridor leading to a door in the aisle the EMPRESS JOSÉPHINE enters, in a shining costume, and diamonds that collect rainbow-colours from the sunlight piercing the clerestory windows. She is preceded by PRINCESS ELIZA, and surrounded by her ladies. A pause follows, and then comes the procession of the EMPEROR, consisting of hussars, heralds, pages, aides-de-camp, presidents of institutions, officers of state bearing the insignia of the Empire and of Italy, and seven ladies with offerings. The EMPEROR himself is in royal robes, wearing the Imperial crown, and carrying the sceptre. He is followed by ministers and officials of the household. His gait is rather defiant than dignified, and a bluish pallor overspreads his face.

He is met by the Cardinal Archbishop CAPRARA and the clergy, who burn incense before him as he proceeds towards the throne. Rolling notes of music burst forth, and loud applause from the congregation.

## SPIRIT OF THE PITIES

*What is the creed that these rich rites disclose?*

## SPIRIT OF THE YEARS

*A local cult, called Christianity,  
Which the wild dramas of the wheeling spheres  
Include, with divers other such, in dim  
Pathetical and brief parentheses,*

*Beyond whose span, uninfluenced, unconcerned,  
The systems of the suns go sweeping on  
With all their many-mortaled planet train  
In mathematic roll unceasingly.*

## SPIRIT OF THE PITIES

*I did not recognize it here, forsooth;  
Though in its early, lovingkindly days  
Of gracious purpose it was much to me.*

## ARCHBISHOP (addressing BONAPARTE)

Sire, with that clemency and right goodwill  
Which beautify Imperial Majesty,  
You deigned acceptance of the homages  
That we the clergy and the Milanesè  
Were proud to offer when your entrance here  
Streained radiance on our ancient capital.  
Please, then, to consummate the boon to-day  
Beneath this holy roof, so soon to thrill  
With solemn strains and lifting harmonies  
Befitting such a coronation hour;  
And bend a tender fatherly regard  
On this assembly, now at one with me  
To supplicate the Author of All Good  
That He endow your most Imperial person  
With every Heavenly gift.

The procession advances, and the EMPEROR seats himself on the throne, with the banners and regalia of the Empire on his right, and those of Italy on his left hand. Shouts and triumphal music accompany the proceedings, after which Divine service commences.

## SPIRIT OF THE PITIES

*Thus are the self-styled servants of the Highest  
Constrained by earthly duress to embrace  
Mighty imperiousness as it were choice,  
And hand the Italian sceptre unto one  
Who, with a saturnine, sour-humoured grin,  
Professed at first to flout antiquity,  
Scorn limp conventions, smile at mouldy thrones,  
And level dynasts down to journeymen!—  
Yet he, advancing swiftly on that track  
Whereby his active soul, fair Freedom's child,*

*Makes strange decline, now labours to achieve  
The thing it overthrew.*

SPIRIT OF THE YEARS

*Thou reasonest ever thuswise—even as if  
A self-formed force had urged his loud career.*

SPIRIT SINISTER

*Do not the prelate's accents fatter thin,  
His lips with inheld laughter grow deformed,  
While blessing one whose aim is but to win  
The golden seats that other b——s have warmed?*

°SPIRIT OF THE YEARS

*Soft, jester; scorn not puppetry so skilled,  
Even made to feel by one men call the Dame.*

SHADE OF THE EARTH

*Yea; that they feel, and puppetry remain,  
Is an owned flaw in her consistency  
Men love to dub Dame Nature—that lay-shape  
They use to hang phenomena upon—  
Whose dearest mothering in fairest spheres  
Is girt about by terms inexorable!*

SPIRIT SINISTER

*The lady's remark is apposite, and reminds me that I may as  
well hold my tongue as desired. For if my casual scorn, Father  
Years, should set thee trying to prove that there is any right or  
reason in the Universe, thou wilt not accomplish it by Doomsday!  
Small blame to her, however; she must cut her coat according to  
her cloth, as they would say below there.*

SPIRIT OF THE YEARS

*O would that I could move It to enchain thee,  
And shut thee up a thousand years!—(to cite  
A grim terrestrial tale of one thy like)  
Thou Hugo of the Incorporeal World,  
“As they would say below there.”*

## SPIRIT OF THE PITIES

*Would thou couldst !  
But move That scaped above percipience, Sire,  
It cannot be !*

## SHADE OF THE EARTH

*The spectacle proceeds.*

## SPIRIT SINISTER

*And we may as well give all attention thereto, for the evils at work in other continents are not worth eyesight by comparison.*

The ceremonial in the Cathedral continues. NAPOLÉON goes to the front of the altar, ascends the steps, and, taking up the crown of Lombardy, places it on his head.

## NAPOLÉON

'Tis God has given it to me. So be it.  
Let any who shall touch it now beware !

(Reverberations of applause.)

The Sacrament of the Mass. NAPOLÉON reads the Coronation Oath in a loud voice.

## HERALDS

Give ear ! Napoléon, Emperor of the French  
And King of Italy, is crowned and throned !

## CONGREGATION

Long live the Emperor and King. Huzza !  
Music. The Te Deum.

## SPIRIT OF THE PITIES

*That vulgar stroke of vauntery he displayed  
In planting on his brow the Lombard crown,  
Means sheer crasure of the Lunerville pacts,  
And lets confusion loose on Europe's peace  
For many an undawned year ! From this rash hour  
Austria but waits her opportunity  
By secret swellings of her armaments  
To link her to his foes.—I'll speak to him.*

He throws a whisper into NAPOLÉON's ear.

*Lieutenant Bonaparte,*

*Would it not seemlier be to shut thy heart  
To these unhealthy splendours ?—helmet thee  
For her thou swar'st to first, fair Liberty ?*

NAPOLÉON

Who spoke to me ?

ARCHBISHOP

Not I, Sire. Not a soul.

NAPOLÉON

Dear Joséphine, my queen, didst call my name ?

JOSÉPHINE

I spoke not, Sire.

NAPOLÉON

Thou didst not, tender spouse ;  
I know it. Such harsh utterance was not thine.  
It was aggressive Fancy, working spells  
Upon a mind o'erwrought !

The service closes. The clergy advance with the canopy to the foot of the throne, and the procession forms to return to the Palace.

SPIRIT OF THE YEARS

*Officious sprite,  
Thou art young, and dost not heed the Cause of things  
Which some of us have inkled to thee here ;  
Else wouldst thou not have hailed the Emperor,  
Whose acts do but outshape Its governing.*

SPIRIT OF THE PITIES

*I feel, Sire, as I must ! This tale of Will  
And Life's impulsion by Incognizance  
I cannot take.*

SPIRIT OF THE YEARS

*Let me then once again  
Show to thy sceptic eye the very streams  
And currents of this all-inhering Power,  
And bring conclusion to thy unbelief.*

The scene assumes the preternatural transparency before mentioned, and there is again beheld as it were the interior of a brain which seems to manifest the volitions of a Universal Will, of whose tissues the personages of the action form portion

SPIRIT OF THE PITIES

*Enough. And yet for very sorriuess  
I cannot own the weird phantasma real !*

## SPIRIT OF THE YEARS

*Affection ever was illogical.*

## SPIRIT IRONIC (aside)

*How should the Sprite own to such logic—a mere juvenile—who only came into being in what the earthlings call their Tertiary Age!*

The scene changes. The exterior of the Cathedral takes the place of the interior, and the point of view recedes, the whole fabric smalling into distance and becoming like a rare, delicately carved alabaster ornament. The city itself sinks to miniature, the Alps show afar as a white corrugation, the Adriatic and the Gulf of Genoa appear on this and on that hand, with Italy between them, till clouds cover the panorama.

## ACT SECOND

## SCENE I

## THE DOCKYARD, GIBRALTAR

The Rock is seen rising behind the town and the Alameda Gardens, and the English fleet rides at anchor in the Bay, across which the Spanish shore from Algeciras to Carnero Point shuts in the West. Southward over the Strait is the African coast.

## SPIRIT OF THE YEARS

*Our migratory Proskenenion now presents  
An outlook on the storied Kalpe Rock,  
As preface to the vision of the Fleets  
Spanish and French, linked for fell purposings.*

## RECORDING ANGEL (reciting)

*Their motions and manœuvres, since the fame  
Of Bonaparte's enthronement at Milan  
Swept swift through Europe's dumber communities,  
Have stretched the English mind to wide surmise.  
Many well-based alarms (which strange report  
Much aggravates) as to the pondered blow,  
Flutter the public pulse; all points in turn—  
Malta, Brazil, Wales, Ireland, British Ind—  
Being held as feasible for force like theirs,  
Of lavish numbers and unrecking aim.*



*"Where, where is Nelson?" questions every tongue;—  
 "How views he so unparalleled a scheme?"  
 Their slow uncertain apprehensions ask.  
 "When Villeneuve puts to sea with all his force,  
 What may he not achieve, if swift his course."*

SPRIT OF THE YEARS

*I'll call in Nelson, who has stepped ashore  
 For the first time these thrice twelvemonths and more,  
 And with him one whose insight has alone  
 Pierced the real project of Napoléon.*

Enter NELSON and COLLINGWOOD, who pace up and down.

SPRIT OF THE PITIES

*Note Nelson's worn-out features. Much has he  
 Suffered from ghoulisb ghaat anxiety!*

NELSON

In short, dear Coll, the letter which you wrote me  
 Had so much pith that I was fain to see you;  
 For I am sure that you indeed divine  
 The true intent and compass of a plot  
 Which I have spelled in vain.

COLLINGWOOD

I weighed it thus:  
 Their flight to the Indies being to draw us off,  
 That and no more, and clear these coasts of us—  
 The standing obstacle to his device—  
 He cared not what was done at Martinique,  
 Or where, provided that the general end  
 Should not be jeopardized—that is to say,  
 The full-united squadron's quick return.—  
 Gravina and Villeneuve, once back to Europe,  
 Can straight make Ferrol, raise there the blockade,  
 Then haste to Brest, there to relieve Ganteaume,  
 And next with four- or five-and-fifty sail  
 Bear down upon our coast as they see fit.—  
 I read they aim to strike at Ireland still,  
 As formerly, and as I wrote to you.

## NELSON

So far your thoughtful and sagacious words  
 Have hit the facts — But 'tis no Irish bay  
 The villains aim to drop their anchors in,  
 My word for it they make the Wessex shore,  
 And this vast squadron handled by Villeneuve  
 Is meant to cloak the passage of their strength,  
 Massed in those transports—we being kept elsewhere  
 By feigning forces — Good God, Collingwood,  
 I must be gone! Yet two more days remain  
 Ere I can get away.—I must be gone!

## COLLINGWOOD

Wherever you may go to, my dear lord,  
 You carry victory with you — Let them launch,  
 Your name will blow them back, as sou' west gales  
 The gulls that beat against them from the shore

## NELSON

Good Collingwood, I know you trust in me,  
 But ships are ships, and do not kindly come  
 Out of the slow docks of the Admiralty  
 Like wharfside pigeons when they are whistled for —  
 And there's a damned disparity of force,  
 Which means tough work awhile for you and me!

The Spirit of the Years whispers to NELSON

And I have warnings, warnings, Collingwood,  
 That my effective hours are shortening here,  
 Strange warnings now and then, as 'twere within me,  
 Which, though I fear them not, I recognize!  
 However, by God's help, I'll live to meet  
 These foreign boasters; yea, I'll finish them;  
 And then—well, Gunner Death may finish me!

## COLLINGWOOD

View not your life so gloomily, my lord  
 One chaimed, a needed purpose to fulfil!

## NELSON

Ah, Coll — I and bullets are not all that wound  
 I have a feeling here of dying fires,

A sense of strong and deep-unworded censure,  
Which, compassing about my private life,  
Makes all my public service lustreless  
In my own eyes.—I fear I am much condemned  
For those dear Naples and Palermo days,  
And her who was the sunshine of them all ! . . .  
He who is with himself dissatisfied,  
Though all the world find satisfaction in him,  
Is like a rainbow-coloured bird gone blind,  
That gives delight it shares not. Happiness ?  
It's the philosopher's stone no alchemy  
Shall light on in this world I am weary of.—  
Smiling I'd pass to my long home to-morrow  
Could I with honour, and my country's gain.  
—But let's adjourn. I waste your hours ashore  
By such ill-timed confessions !

They pass out of sight, and the scene closes.

## SCENE II

### OFF FERROL

The French and Spanish combined squadrons. On board the French admiral's flag-ship. VILLENEUVE is discovered in his cabin, writing a letter.

#### SPIRIT OF THE PITIES

*He pens in fits, with pallid restlessness,  
Like one who sees Misfortune walk the wave,  
And can nor face nor flee it.*

#### SPIRIT OF THE YEARS

*He indites  
To his long friend the minister Decrès  
Words that go heavily ! . . .*

#### VILLENEUVE (writing)

"I am made the arbiter in vast designs  
Whereof I see black outcomes. Do I this  
Or do I that, success, that loves to jilt  
Her anxious wooer for some careless blade,  
Will not reward me. For, if I must pen it,

Demoralized past piracy is the name—  
 Bad masts, bad sails, bad officers, bad men,  
 We cling to naval technique long outworn,  
 And time and opportunity do not avail me  
 To take up new—I have long suspected such,  
 But till I saw my helps, the Spanish ships,  
 I hoped somewhat—Brest is my nominal port;  
 Yet if so, Calder will again attack—  
 Now reinforced by Nelson or Cornwallis—  
 And shatter my whole fleet. Shall I admit  
 That my true inclination and desire  
 Is to make Cadiz straightway, and not Brest?  
 Alas! thereby I fail the Emperor,  
 But shame the navy less—

Your friend, VILLENEUVE."

GENERAL LAURISTON enters

• LAURISTON

Admiral, my missive to the Emperor,  
 Which I shall speed by special courier  
 From Berlin this noon, runs thus and thus—  
 "Grieva's ships, in Berlin here at hand,  
 Embayed but by a temporary wind,  
 Are all we now await—Combined with these  
 We sail herefrom to Brest, there promptly give  
 Cornwallis battle, and release Ganteaume,  
 Thence, all united, being Channelwaits  
 A step that sets in motion the first wheel  
 In the proud project of your Majesty  
 Now to be engined to the very close,  
 To wit that a French fleet shall enter in  
 And hold the Channel four and twenty hours"—  
 Such clear assurance to the Emperor  
 That our intent is modelled on his will  
 I hasten to dispatch to him forthwith<sup>1</sup>

VILLENEUVE

Yes, Lauriston—I sign to every word

LAURISTON goes out VILLENEUVE remains at his table in reverie

<sup>1</sup> Through this tangle of intentions the writer has in the main followed Thiers whose access to documents would claim to authenticate his details of the famous scheme for England's ruin

## SPIRIT OF THE YEARS

*We may impress him under visible shapes  
That seem to shed a silent circling doom;  
He's such an one as can be so impressed,  
And this much is among our privileges,  
Well bounded as they be.—Let us draw near him.*

The Spirits of the Years and of the Pities take the form of white sea-birds, which alight on the stern-balcony of VILLENEUVE's ship, immediately outside his cabin window. VILLENEUVE after a while looks up and sees the birds watching him with large piercing eyes.

## VILLENEUVE

My apprehensions even outstep their cause,  
As though some influence smote through yonder pane.

He gazes listlessly, and resumes his broodings.

—Why dared I not disclose to him my thought,  
As nightly worded by the whistling shrouds,  
That Brest will never see our battled hulls  
Helming to north in pomp of cannonry  
To take the front in this red pilgrimage!  
—If so it were, now, that I'd screen my skin  
From risks of bloody business in the brunt,  
My acts could scarcely wear a difference.  
Yet I would die to-morrow—not ungladly—  
So far removed is carcase-care from me.  
For no self do these apprehensions spring,  
But for the cause.—Yes, rotten is our marine,  
Which, while I know, the Emperor knows not,  
And the pale secret chills! Though some there be  
Would beard contingencies and buffet all,  
I'll not command a course so conscienceless.  
Rather I'll stand, and face Napoléon's rage  
When he shall learn what mean the ambiguous lines  
That facts have forced from me.

## SPIRIT OF THE PITIES (to the Spirit of the Years)

*O Eldest-born of the Unconscious Cause—  
If such thou beest, as I can fancy thee—  
Why dost thou rack him thus? Consistency  
Might be preserved, and yet his doom remain.  
His olden courage is without reproach;  
Albeit his temper trends toward gaingiving!*

## SPIRIT OF THE PLAYS

*I say, as I have said long heretofore,  
I know but narrow freedom—I tell thee not  
We are in its hand, as he?—Here, as elsewhere,  
We do but as we may, no further dare.*

The birds disappear and the scene is left behind us must

## SCENE III

## THE CAMP AND HARBOUR OF BOULOGNE

The English coast in the distance. Near the Tour d'Ordre stands a hut with sentinels and rides outside. It is NAPOLLEON'S temporary lodging when not at his headquarters at the Château of Font de Bouques, two miles inland.

## DUMB SHOW

A courier arrives with dispatches and enters the Emperor's quarters whence he emerges and goes on with other dispatches to the hut of DECRES lower down. Immediately after NAPOLLEON comes out from his hut with a paper in his hand and musically proceeds towards in eminence commanding the Channel.

Along the shore below are forming in a stretching line more than a hundred thousand infantry. On the downs in the rear of the camps fifteen thousand cavalry are manoeuvring their manoeuvres flashing in the sun like a school of marauders. The flotilla lies in and around the port alive with moving figures.

With his head forward and his hands behind him the Emperor surveys these immense proceedings in detail but more frequently turns his face towards the telegraph on the cliff to the south west erected to signal when VILLOTTE and the combined squadrons shall be visible on the west horizon.

He summons one of the aides who descends to the hut of DECRES. DECRES comes out from his hut and hastens to join the Emperor. Dumb show ends.

NAPOLLEON and DECRES advance to the foreground of the scene.

## NAPOLLEON

Decres, this action with Sir Robert Calder  
Three weeks ago, whereof we dumbly heard,  
And clear details of which I have just unsealed,  
Is on the whole auspicious for our plan.  
It seems that twenty of our ships and Sprun's—  
None over eighty gunned and some far less—  
Engaged the English off Cape Mistere  
With fifteen vessels of a hundred each

We coolly fought and orderly as they,  
And, but for mist, we had closed with victory.  
Two English were much mauled, some Spanish damaged,  
And Calder then drew off with his two wrecks  
And Spain's in tow, we giving chase forthwith.  
Not overtaking him our admiral,  
Having the coast clear for his purposes,  
Entered Coruña, and found orders there  
To open the port of Brest and come on hither.  
Thus hastes the moment when the double fleet  
Of Villeneuve and of Ganteaume should appear.

*He looks again towards the telegraph.*

DECRÈS (with hesitation)

And should they not appear, your Majesty?

NAPOLÉON

Not? But they will; and do it early, too!  
There's nothing hinders them. My God, they must,  
For I have much before me when this stroke  
At England's dealt. I learn from Talleyrand  
That Austrian preparations threaten hot,  
While Russia's hostile schemes are ripening,  
And shortly must be met.—My plan is fixed:  
I am prepared for each alternative.  
If Villeneuve come, I brave the British coast,  
Convulse the land with fear ('tis even now  
So far distraught, that generals cast about  
To find new modes of warfare; yea, design  
Carriages to transport their infantry!).—  
Once on the English soil I hold it firm,  
Descend on London, and the while my men  
Salute the dome of Paul's I cut the knot  
Of all Pitt's coalitions; setting free  
From bondage to a cold manorial caste  
A people who await it.

*They stand and regard the chalky cliffs of England, till NAPOLÉON resumes:*

Should it be

Even that my admirals fail to keep the tryst—  
A thing scarce thinkable, when all's reviewed—  
I strike this seaside camp, cross Germany,

With these two hundred thousand seasoned men,  
 And pause not till within Vienna's walls  
 I lay checkmate Next, Venice, too, being taken,  
 And Austria's other holdings down that way,  
 The Bourbons also driven from Italy,  
 I strike at Russia—each in turn, you note,  
 Ere they can act conjoined

Report to me  
 What has been scanned to day upon the main,  
 And on your passage down request them there  
 To send Daru this way

DECELS (as he withdraws)

The Emperor can be sanguine Scarce can I.  
 His letters are more promising than mine  
 Alas, alas, Villeneuve, my dear old friend,  
 Why do you pen me this at such a time!

[He retires reading VILLENEUVE'S letter

The Emperor walks up and down till DARU his private secretary joins him

NAPOLÉON

Come quick, Daru, sit down upon the grass,  
 And write whilst I am in mind

First to Villeneuve —

"I trust, Vice-Admiral, that before this date  
 Your fleet has opened Brest, and gone If not,  
 These lines will greet you there But pause not, play  
 Waste not a moment dallying Sail away  
 Once bring my coupled squadrons Channelwards  
 And England's soil is ours All's ready here,  
 The troops afloat, and every store embarked  
 Hold the high sea but four-and-twenty hours  
 And our vast end is gained"

Now to Ganteaume —

"My telegraphs will have made known to you  
 My object and desire to be but this,  
 That you forbid Villeneuve to lose an hour  
 In getting fit and putting forth to sea,  
 To profit by the fifty first rate craft  
 Wherewith I now am bettered Quickly weigh,  
 And steer you for the Channel with all your strength—



I count upon your well-known character,  
 Your enterprize, your vigour, to do this.  
 Sail hither, then ; and we will be avenged  
 For centuries of despite and contumely."

DARU

Shall a fair transcript, Sire, be made forthwith ?

NAPOLÉON

This moment. And the courier will depart  
 And travel without pause.

DARU goes to his office a little lower down, and the Emperor lingers on the cliffs looking through his glass.

The point of view shifts across the Channel, the Boulogne cliffs sinking behind the water-line.

## SCENE IV

SOUTH WESSEX. A RIDGE-LIKE DOWN NEAR THE COAST

The down commands a wide view over the English Channel in front of it, including the popular Royal watering-place, with the Isle of Slingers and its roadstead, where men-of-war and frigates are anchored. The hour is ten in the morning, and the July sun glows upon a large military encampment round about the foreground, and warns the stone field-walls that take the place of hedges here.

Artillery, cavalry, and infantry, English and Hanoverian, are drawn up for review under the DUKE OF CUMBERLAND and officers of the staff, forming a vast military array, which extends three miles, and as far as the downs are visible.

In the centre by the Royal Standard appears KING GEORGE on horse-back, and his suite. In a coach drawn by six cream-coloured Hanoverian horses QUEEN CHARLOTTE sits with three Princesses ; in another carriage with four horses are two more Princesses. There are also present with the Royal Party the LORD CHANCELLOR, LORD MULGRAVE, COUNT MUNSTER, and many other luminaries of fashion and influence.

The Review proceeds in dumb show ; and the din of many bands mingles with the cheers. The turf behind the saluting-point is crowded with carriages and spectators on foot.

A SPECTATOR

And you've come to see the sight, like the King and myself?  
 Well, one fool makes many. What a mampus o' folk it is here to-day! And what a time we do live in, between wars and wassailings, the goblin o' Boney, and King George in flesh and blood!

## SECOND SPECTATOR

Yes. I wonder King George is let venture down on this coast, where he might be snapped up in a moment like a minney by a her'n, so near as we be to the field of Boney's vagaries! Begad, he's as like to land here as anywhere. Gloucester Lodge could be surrounded, and George and Charlotte carried off before he could put on his hat, or she her red cloak and pattens!

## THIRD SPECTATOR

'Twould be no such joke to kidnap 'em as you think. Look at the frigates down there. Every night they are drawn up in a line across the mouth of the Bay, almost touching each other; and ashore a double line of sentinels, well primed with beer and ammunition, one at the water's edge, and the other on the Esplanade, stretch along the whole front. Then close to the Lodge a guard is mounted after eight o'clock; there be pickets on all the hills; at the Harbour mouth is a battery of twenty four-pounders; and over-right 'em a dozen six-pounders, and several howitzers. And next look at the size of the camp of horse and foot up here.

## FIRST SPECTATOR

Everybody however was fairly gallicd this week when the King went out yachting, meaning to be back for the theatre; and the time passed, and it got dark, and the play couldn't begin, and eight or nine o'clock came, and never a sign of him. I don't know when 'a did land; but 'twas said by all that it was a fool-hardy pleasure to take.

## FOURTH SPECTATOR

He's a very obstinate and comical old gentleman; and by all account 'a wouldn't make port when asked to.

## SECOND SPECTATOR

Lard, Lard, if 'a were nabbed, it wouldn't make a deal of difference! We should have nobody to zing to, and play single-stick to, and grin at through horse-collars, that's true. And nobody to sign our few documents. But we should rub along some way, goodnow.

## FIRST SPECTATOR

Step up on this barrow; you can see better. The troopers now passing are the York Hussars—foreigners to a man, except

the officers—the same regiment the two young Germans belonged to who were shot here four years ago. Now come the Light Dragoons; what a time they take to get all past! See, the King turns to speak to one of his notables. Well, well! this day will be recorded in history.

○  
SECOND SPECTATOR

Or another soon to follow it! (He gazes over the Channel.) There's not a speck of an enemy upon that shiny water yet; but the Brest fleet is said to have put to sea, to act in concert with the army crossing from Boulogne; and if so the French will soon be here; when God save us all! I've took to drinking neat, for, says I, one may as well have his innerds burnt out as shot out, and 'tis a good deal pleasanter for the man that owns 'em. They say that a cannon-ball knocked poor Jim Popple's maw right up into the futtock-shrouds at the Nile, where 'a hung like a nightcap out to dry. Much good to him his obeying his old mother's wish and refusing his allowance o' rum!

The bands play and the Review continues till past eleven o'clock. Then follows a sham fight. At noon precisely the royal carriages draw off the ground into the highway that leads down to the town and Gloucester Lodge, followed by other equipages in such numbers that the road is blocked. A multitude comes after on foot. Presently the vehicles manage to proceed to the watering-place, and the troops march away to the various camps as a sea-mist cloaks the perspective.

SCENE V

THE SAME. RAINBARROWS' BEACON, EGDON HEATH

Night in mid-August of the same summer. A lofty ridge of heathland reveals itself dimly, terminating in an abrupt slope, at the summit of which are three tumuli. On the sheltered side of the most prominent of these stands a hut of turves with a brick chimney. In front are two ricks of fuel, one of heather and furze for quick ignition, the other of wood, for slow burning. Something in the feel of the darkness and in the personality of the spot imparts a sense of uninterrupted space around, the view by day extending from the cliffs of the Isle of Wight eastward to Blackdon Hill by Deadman's Bay westward, and south across the Valley of the Frome to the ridge that screens the Channel.

Two men with pikes loom up, on duty as beacon-keepers beside the ricks,

OLD MAN

Now, Jems Purchess, once more mark my words. Black'on is the point we've to watch, and not Kingsbere; and I'll tell 'ee

for why If he do land anywhere hereabout 'twill be inside Deadman's Bay, and the signal will straightway come from Black'on But there thou'st stand, glowering and staring with all thy eyes at Kingsbere ' I tell 'ee what 'tis, Jem Pritchess, your brain is softening, and you be getting too old for business of state like ours '

YOUNG MAN

You've let your tongue wrack your few rames of good breeding, John

OLD MAN

The words of my Lord Lieutenant was, whenever you see Kingsbere Hill Beacon fired to the eastward, or Black'on to the westward, light up, and keep your second fire burning for two hours Was that our documents or was it not ?

YOUNG MAN

I don't gainsay it And so I keep my eye on Kingsbere, because that's most likely o the two, says I

OLD MAN

That shows the curious depths of your ignorance However, I'll have patience, and say on Didst ever learn geography ?

YOUNG MAN

No. Nor no other corrupt practices

OLD MAN

Tcht tcht '—Well, I'll have patience, and put it to him in another form Dost know the world is round—eh ? I warrant dostn't !

YOUNG MAN

I warrant I do !

OLD MAN

How d'ye make that out, when th'st never been to school ?

YOUNG MAN

I larned it at church, thank God

OLD MAN

Church ? What have God A'mighty got to do with profane knowledge ? Beware that you brunt blaspheming, Jems Pritchess !

## YOUNG MAN

I say I did, whether or no! 'Twas the zingers up in gallery that I had it from. They busted out that strong with "the round world and they that dwell therein," that we common fokes down under could do no less than believe 'em.

## OLD MAN

Canst be sharp enough in the wrong place as usual—I warrant canst! However, I'll have patience with 'en, and say on!—Suppose, now, my hat is the world; and there, as might be, stands the Camp of Belong, where Boney is. The world goes round, so, and Belong goes round too. Twelve hours pass; round goes the world still—so. Where's Belong now?

☞ pause. Two other figures, a man's and a woman's, rise against the sky out of the gloom.

## OLD MAN (shouldering his pike)

Who goes there? Friend or foe, in the King's name!

## WOMAN

Piece o' trumpery! "Who goes" yourself! What d'ye talk o', John Whiting! Can't your eyes earn their living any longer, then, that you don't know your own neighbours? 'Tis Private Cantle of the Locals and his wife Keziar, down at Bloom's-End—who else should it be!

## OLD MAN (lowering his pike)

A form o' words, Mis'ess Cantle, no more; ordained by his Majesty's Government to be spoke by all we on sworn duty for the defence o' the country. Strict rank-and-file rules is our only horn of salvation in these times.—But, my dear woman, why ever have ye come lumpering up to Rainbarrows at this time o' night?

☞

## WOMAN

We've been troubled with bad dreams, owing to the firing out at sea yesterday; and at last I could sleep no more, feeling sure that sommat boded of His coming. And I said to Cantle, I'll ray myself, and go up to Beacon, and ask if anything have been heard or seen to-night. And here we be.

OLD MAN

Not a sign or sound—all's as still as a churchyard. And how is your good man?

PRIVATE (advancing)

Clk! I be all right! 'I was in the ranks, helping to keep the ground at the review by the King this week. We was a wonderful sight—wonderful! The King said so again and again. —Yes, there was he, and there was I, though not daring to move a' eyebrow in the presence of Majesty. I have come home on a night's leave—off there again to-morrow. Boney's expected every day, the Lord be praised! Yes, our hopes are to be fulfilled soon, as we say in the army.

OLD MAN

There, there, Cattle; don't ye speak quite so large, and stand so over-upright. Your back is as holler as a fire-dog's. Do ye suppose that we on active service here don't know war news? Mind you don't go taking to your heels when the next alarm comes, as you did at last year's.

That had nothing to do with fighting, for I'm as bold as a lion when I'm up, and "Shoulder Fawlocks!" sounds as common as my own name to me. 'Twas —— (Lowering his voice.) Have ye heard?

OLD MAN

To be sure we have.

PRIVATE

Ghastly, isn't it!

OLD MAN

Ghastly! Frightful!

YOUNG MAN (to Private)

He don't know what it is! That's his pride and puffery. What is it that's so ghastly—hey?

PRIVATE

Well, there, I can't tell it. 'Twas that that made the whole eighty of our company run away—though we be the bravest of the brave in natural jeopardies, or the little boys wouldn't run after us and call us the "Bang-up-Locals."

WOMAN (in undertones)

I can tell you a word or two on't. It is about His victuals. They say that He lives upon human flesh, and has rashers o' baby every morning for breakfast—for all the world like the Cernel Giant in old ancient times !

YOUNG MAN

Ye can't believe all ye hear.

PRIVATE

I only believe half. And I only own—such is my challengeful character—that perhaps He do eat pagan infants when He's in the desert. But not Christian ones at home. Oh no—'tis too much.

WOMAN

Whether or no, I sometimes—God forgie me'—laugh wi' horror at the queerness o't, till I am that weak I can hardly go round house. He should have the washing of 'em a few times ; I warrant 'a wouldn't want to eat babies any more !

A silence, during which they gaze around at the dark dome of starless sky.

YOUNG MAN

There'll be a change in the weather soon, by the look o't. I can hear the cows moo in Froom Valley as if I were close to 'em, and the lantern at Max Turnpike is shining quite plain.

OLD MAN

Well, come in and taste a drop o' sommat we've got here, that will warm the cockles of your heart as y<sup>e</sup> wumble homealong. We housed eighty tubs last night for them that shan't be named—landed at Lullwind Cove the night afore, though they had a narrow shave with the riding-officers this run.

They make towards the hut, when a light on the west horizon becomes visible, and quickly enlarges.

YOUNG MAN

He's come !

OLD MAN

Come he is, though you do say it ! This, then, is the beginning of what England's waited for !

They stand and watch the light awhile.

YOUNG MAN

Just what you was praising the Lord for by-now, Private Cante.

PRIVATE:

My meaning was——

WOMAN (simplering)

Oh that I hadn't married a fiery sojer, to make me bring fatherless children into the world, all through his dreadful calling! Why didn't a man of no sprawl content me!

OLD MAN (shouldering his pike)

We can't heed your innocent pratings any longer, good neighbours, being in the King's service, and a hot invasion on! Fall in, fall in, mate. Straight to the tinder-box. Quick march!

The two men hasten to the hut, and are heard striking a flint and steel. Returning with a lit lantern they ignite a wisp of furze, and with this set the first stack of fuel in a blaze. The private of the Locals and his wife hastily retreat by the light of the flaming beacon, under which the purple rotundities of the heath show like bronze, and the pits like the eye-sockets of a skull.

SPIRIT SINISTER

*This is good, and spells blood. (To the Chorus of the Years.) I assume that It means to let us carry out this invasion with pleasing slaughter, so as not to disappoint my hope?*

SEMICHORUS I OF THE YEARS (aerial music)

*We carry out? Nay, but should we  
Ordain what bloodshed is to be!*

SEMICHORUS II

*The Immanent, that urgeth all,  
Rules what may or may not befall!*

SEMICHORUS I

*Ere systemed suns were globed and lit  
The slaughters of the race were writ,*

SEMICHORUS II

*And wasting wars, by land and sea,  
Fixed, like all else, immutably!*



## SPIRIT SINISTER

*Well; be it so. My argument is that War makes rattling good history; but Peace is poor reading. So I back Bonaparte for the reason that he will give pleasure to posterity.*

## SPIRIT OF THE PITIES

*Gross hypocrite!*

## CHORUS OF THE YEARS

*We comprehend him not.*

The day breaks over the heathery upland, on which the beacon is still burning. The morning reveals the white surface of a highway which, coming from the royal watering-place beyond the hills, stretches towards the outskirts of the heath and passes away eastward.

## DUMB SHOW

Moving figures and vehicles dot the surface of the road, all progressing in one direction, away from the coast. In the foreground the shapes appear as those of civilians, mostly on foot, but many in gigs and tradesmen's carts and on horseback. When they reach an intermediate hill some pause and look back; others enter on the next decline landwards without turning their heads.

From the opposite horizon numerous companies of volunteers, in the local uniform of red with green facings,<sup>1</sup> are moving eastwards in companies; as are also irregular bodies of pikemen without uniform; while on the upper slopes of the downs towards the shore regiments of the line are visible, with cavalry and artillery; all passing over to the coast.

At a signal from the Chief Intelligences two Phantoms of Rumour enter on the highway in the garb of country-men.

## FIRST PHANTOM (to Peēestrians)

*Whither so fast, good neighbours, and before breakfast, too? Empty bellies be bad to vamp on.*

## FIRST PEDESTRIAN (laden with a pack, and speaking breathlessly)

He's landed west'ard, out by Abbot's Beach. And if you have property you'll save it and yourselves, as we are doing!

## SECOND PEDESTRIAN

All yesterday the firing at Boulogne  
Was like the seven thunders heard in Heaven

<sup>1</sup> These historic facings, which, I believe, won for the local (old 39th) regiment the nickname of "Green Linnets," have been changed for no apparent reason. (They are now restored.—1909.)

When the fierce angel spoke. So did he draw  
Men's eyes that way, the while his thousand boats  
Full-manned, flat-bottomed for the shallowest shore,  
Dropped down to west, and crossed our frontage here.  
Seen from above they specked the water-shine  
As will a flight of swallows towards dim eve,  
Descending on a smooth and loitering stream  
To seek some eyot's sedge.

## SECOND PHANTOM

*We are sent to enlighten you and ease your souls.  
Even now a courier canters to the port  
To check the baseless scare.*

## FIRST PEDESTRIAN (to Second Pedestrian)

These be inland men who, I warrant 'ee, don't know a lerret  
from a lighter! Let's take no heed of such, comrade; and  
hurry on!

## FIRST PHANTOM

*Will you not hear  
That what was seen behind the midnight mist,  
Their oar-blades tossing twinkles to the moon,  
Was but a fleet of fishing-craft belated  
By reason of the vastness of their haul?*

## FIRST PEDESTRIAN

Hey? And d'ye know it?—Now I look back to the top o'  
Rudgeway the folk do seem as come to a pause there.—Be this  
true, never again do I stir my stumps for any alarm short of the  
Day of Judgment! Nine times has my rheumatical rest been  
broke in these last three years by hues and cries of Bonny  
upon us. 'Od rot the feller; now he's made a fool of me once  
more, till my inside is like a wash-tub, what wi' being so galled,  
and running so leery!—But how if you be one of the enemy,  
sent to sow these tares, so to speak it, these false tidings,  
and coax us into a fancied safety? Hey, neighbours? I don't,  
after all, care for this story!

## SECOND PEDESTRIAN

Onwards again !  
 If Boney's come, 'tis best to be away ;  
 And if he's not, why, we've a holiday !

[Exit Pedestrians.

The Spirits of Rumour vanish, while the scene seems to become involved in the smoke from the beacon, and slowly disappears.<sup>1</sup>

## ACT THIRD

## SCENE I

## BOULOGNE. THE CHÂTEAU AT PONT-DE-BRIQUES

A room in the Château, which is used as the Imperial quarters. The EMPEROR NAPOLEON, and M. GASPARD MONGE, the mathematician and philosopher, are seated at breakfast.

Enter the officer in attendance.

## OFFICER

Monsieur the Admiral Decrès awaits  
 A moment's audience with your Majesty,  
 Or now, or later.

## NAPOLEON

Bid him in at once—  
 At last Villeneuve has raised the Brest blockade !

Enter DECRÈS.

What of the squadrons' movements, good Decrès ?  
 Brest opened, and all sailing Channelwards,  
 Like swans into a creek at feeding-time ?

## DECRÈS

Such news was what I'd hoped, your Majesty,  
 To send across this daybreak. But events  
 Have proved intractable, it seems, of late ;  
 And hence I haste in person to report  
 The fearless facts that just have dashed my——

<sup>1</sup> The remains of the lonely hut occupied by the beacon-keepers, consisting of some half-buried brickbats, and a little mound of peat overgrown with moss, are still visible on the elevated spot referred to. The two keepers themselves, and their eccentricities and names, are traditional, with a slight disguise of names.

NAPOLÉON (darkening)

Well?

DECRÈS

Sire, at the very juncture when the fleets  
Sailed out from Ferrôl, fever raged aboard  
"L'Achille" and "l'Algeciras": later on,  
Mischief assailed our Spanish comrades' ships;  
Several ran foul of neighbours; whose new hurts,  
Being added to their innate clumsiness,  
Gave hap the upper hand; and in quick course  
Demoralized the whole; until Villeneuve,  
Judging that Calder now with Nelson rode,  
And prescient of unparalleled disaster  
If he pushed on in so disjoint a trim,  
Bowed to the inevitable; and thus, perforce,  
Leaving to other opportunity  
Brest and the Channel scheme, with vast regret  
Steered southward into Cadiz.

NAPOLÉON (having risen from the table)

What!—Is, then,  
My scheme of years to be disdained and dashed  
By this man's like, a wretched moral coward,  
Whom you must needs foist on me as one fit  
For full command in pregnant enterprise!

MONGE (aside)

I'm one too many here! Let me step out  
Till this black squall blows over. Poor Decrès.  
Would that this precious project, disinterred  
From naval archives of King Louis' reign,  
Had ever lingered fustling where 'twas found! <sup>1</sup>

[Exit MONGE.]

NAPOLÉON

To help a friend you foul a country's fame!—  
Decrès, not only chose you this Villeneuve,  
But you have nourished secret sour opinions  
Akin to his, and thereby helped to scathe

<sup>1</sup> "Le projet existe encore aux archives de la marine que Napoléon consultait incessamment: il sentait que cette marine, depuis Louis XIV. avait fait de grandes choses: le plan de l'expédition d'Egypte et de la descente en Angleterre se trouvaient au ministère de la marine."—CAPPELLE: *L'Europe pendant le Consulat et l'Empire*.

As stably based a project as this age  
 Has sunned to ripeness. Ever the French marine  
 Have you decried, ever contrived to bring  
 Despair into the fleet ! Why, this Villeneuve,  
 Your man, this rank incompetent, this traitor—  
 Of whom I asked no more than fight and lose,  
 Provided he detained the enemy— .  
 A frigate is too great for his command !  
 What shall be said of one who, at a breath,  
 When a few casual sailors find them sick,  
 When falls a broken boom or slitten sail,  
 When rumour hints that Calder's tubs and Nelson's  
 May join, and bob about in company,  
 Is straightway paralyzed, and doubles back  
 On all his ripened plans !—  
 Bring him, ay, bodily ; hale him out from Cadiz,  
 Compel him up the Channel by main force,  
 And, having doffed him his suprême command,  
 Give the united squadrons to Ganteaume !

#### DECRÈS

Your Majesty, while umbrag'd righteously,  
 By an event my tongue dragged dry to tell,  
 Makes my hard situation over-hard  
 By your ascription to the actors in't  
 Of motives such and such. 'Tis not for me  
 To answer these reproaches, Sire, and ask  
 Why years-long mindfulness of France's fame  
 In things marine should win no confidence.  
 I speak ; but am unable to convince !

True is it that this man has been my friend  
 Since boyhood made us schoolmates ; and I say  
 That he would yield the heel-drops of his heart  
 With joyful readiness this day, this hour,  
 To do his country service. Yet no less  
 Is it his drawback that he sees too far.  
 And there are times, Sire, when a shorter sight  
 Charms Fortune more. A certain sort of bravery  
 Some people have—to wit, this same Lord Nelson—  
 Which is but fatuous faith in one's own star  
 Sworn to the very verge of childishness,  
 (Smugly disguised as putting trust in God,

A habit with these English folk) ; whereby  
A headstrong blindness to contingencies  
Carries the actor on, and serves him well  
In some nice issues clearer sight would mar.  
Such eyeless bravery Villeneuve has not ;  
But, Sire, he is no coward.

NAPOLÉON

Well, have it so !—What are we going to do ?  
My brain has only one wish—to succeed !

DECRÈS

My voice wanes weaker with you, Sire ; is nought !  
Yet these few words, as Minister of Marine,  
I'll venture now.—My process would be thus :—  
Our projects for a junction of the fleets  
Being well-discerned and read by every eye  
Through long postponement, England is prepared.  
I would recast them. Later in the year  
Form sundry squadrons of this massive one,  
Harass the English till the winter time,  
Then rendezvous at Cadiz ; where leave half  
To catch the enemy's eye and call their cruisers,  
While, rounding Scotland with the other half,  
You make the Channel by the eastern strait,  
Cover the passage of our army-boats,  
And plant the blow.

NAPOLÉON

And what if they perceive  
Our Scottish route, and meet us eastwardly ?

DECRÈS

I have thought of it, and planned a countermove ;  
I'll write the scheme more clearly and at length,  
And send it hither to your Majesty.

NAPOLÉON

Do so forthwith ; and send me in Daru.

Exit DECRÈS. Re-enter MONGE.

Our breakfast, Monge, to-day has been cut short,  
And those discussions on the ancient tongues  
Wherein you shine, must yield to modern moils.  
Nay, hasten not away ; though feeble wills,

Incompetence, ay, imbecility,  
 In some who feign to serve the cause of France,  
 Do make me other than myself just now !  
 Ah—heic s D11U

D11U enters MONT takes his leave

D11U, sit down and write Yes, here, at once,  
 This room will serve me now What think you, eh ?  
 Villeneuve has just turned tail and run to Crdiz,  
 So quite postponed—perhaps even overthrown —  
 My long conned project against yonder shore  
 As 'twere a juvenile's snow built device  
 But made for melting ! Think of it, D11U,—  
 My God, my God, how can I talk thereon !  
 A plan well judged, well charted, well upreared,  
 To end in nothing ! Sit you down and write

NAPOLION w11s up and down and resumes after a silence

Write this — A volte face 'tis indeed !— Write, write !

D11U (holding pen to paper)

I wait, your Majesty

NAPOLLON

First Bernadotte—

Yes, “Bernadotte moves out from H1nover  
 Through Hesse upon Wuizburg and the Danube —  
 Marmont from Holland bears along the Rhine,  
 And joins at Mainz and Wuizburg Bernadotte

While these prepare their routes the army here  
 Will turn its back on Britain's tedious shore,  
 And, closing up with Augereau at B1est,  
 Set out full force due eastward . . .

By the Black Forest feign a straight attack,  
 The while our purpose is to skit its left,  
 Meet in Franconia Bernadotte and Marmont ;  
 Traverse the Danube somewhat down from Ulm ,  
 Entrap the Austrian columns by their rear ,  
 Surround them, cleave them roll upon Vienna,  
 Where, Austria settled, I engage the Tsar,  
 While Massena detains in Italy  
 The Archduke Charles

Forseeing such might shape,  
 Each high and by way to the Danube hence  
 I have of late had measured, mapped, and judged,  
 Such spots as suit for depots chosen and marked,  
 Each regiment's duly place and bivouac  
 Writ tablewise for ready reference,  
 All which itineraries are sent herewith.

So shall I crush the two gigantic sets  
 Upon the Empire, now grown imminent  
 —Let me reflect —I trust Bernadotte——But nay,  
 The courier to Marmont must go first  
 Well, well —The order of our march from hence  
 I will advise. My knock at George's door  
 With bland inquiries why his royal hand  
 Withheld due answer to my friendly lines,  
 And tossed the noisome business to his clerks,  
 Is thus perforce delayed. But not for long  
 Instead of crossing thitherward I tour  
 By roundabout continuance not less sure.

## DANU

I'll bring the writing to your Majesty

NOBILITY and DANU go out separately

CHORUS OF THE SLAVS (actual music)

*Recording Angelo, to us*

*This bold campaign his thought has spun apace—*

*One that bids fare for immortality*

*Among the earthlings— if immortal deeds*

*May be ascribed to so temporary*

*And transient a race!*

*It will be called, in rhetoric and rhyme,*

*As soon to succumb,*

*A model for the tactics of all time,*

*"The Great Campaign of that so famed year Five,"*

*By millions of mankind not yet alive*

## SCENE II

THE FRONTIERS OF UPPER AUSTRIA AND BAVARIA

A view of the country from a point south of the River Inn  
 which is seen as a silver thread winding in the valley between the  
 the Salz and the Danube and forming the boundaries of the two countries.



The Danube shows itself as a crinkled satin riband, stretching from left to right in the far background of the picture, the Inn discharging its waters into the larger river.

### DUMB SHOW

A vast Austrian army creeps dully along the mid-distance, in the form of detached masses and columns of a whitish cast. The columns insensibly draw nearer to each other, and are seen to be converging from the east upon the banks of the Inn aforesaid.

#### A RECORDING ANGEL (in recitative)

*This movement as of molluscs on a leaf,  
Which from our vantage here we scan afar,  
Is one manœuvred by the famous Mack  
To countercheck Napoléon, still believed  
To be intent on England from Boulogne,  
And heedless of such rallies in his rear.  
Mack's enterprise is now to cross Bavaria—  
Beneath us stretched in ripening summer peace  
As field unwarped for these ugly jars—  
And seize on Ulm, past Swabia leftward there.  
Outraged Bavaria, sinning in disquiet  
At Munich down behind us, Isar-fringed,  
And torn between his fair wife's hate of France  
And his own itch to gird at Austrian bluff  
For riding roughshod through his territory,  
Wavers from this to that. The while Time hastes  
The eastward streaming of Napoléon's host,  
As soon we see.*

The silent insect-creep of the Austrian columns towards the banks of the Inn continues to be seen till the view fades to nebulousness and dissolves.

### SCENE III

#### BOULOGNE. THE ST. OMER ROAD

It is a morning at the end of August, and the road stretches out of the town eastward.

The divisions of the "Army-for-England" are making preparations to march. Some portions are in marching order. Bands strike up, and the regiments start on their journey towards the Rhine and Danube. Bonaparte and his officers watch the movements from an eminence. The soldiers, as they pace along under their eagles with beaming eyes, sing "Le Chant du Départ," and other martial songs, shout "Vive l'Empereur!" and babble of "peating the days of Italy, Egypt, Marengo, and Hohenlinden."

## NAPOLÉON

Anon to England !

CHORUS OF INTELLIGENCES (aerial music)

*If Time's weird threads so weave !*

The scene as it lingers exhibits the gradual diminishing of the troops along the roads through the undulating August landscape, till each column is seen but as a train of dust, and the disappearance of each marching mass over the eastern horizon.

## ACT FOURTH

## SCENE I

KING GEORGE'S WATERING-PLACE, SOUTH WESSEX

A sunny day in autumn. A room in the red-brick royal residence known as Gloucester Lodge.<sup>1</sup>

At a front triple-lighted window stands a telescope on a tripod. Through the open middle sash is visible the crescent-curved expanse of the Bay as a sheet of brilliant translucent green, on which tide vessels of war at anchor. On the left hand white cliffs stretch away till they terminate in St Aldhelm's Head, and form a background to the level water-line on that side. In the centre are the open sea and blue sky. A new headland rises on the right, surmounted by a battery, over which appears the remoter bald grey brow of the Isle of Slingers.

In the foreground yellow sands spread smoothly, whereon there are sundry temporary erections for athletic sports, and close at hand runs an esplanade on which a fashionable crowd is promenading. Immediately outside the Lodge are companies of soldiers, groups of officers, and sentries.

Within the room the KING and PITT are discovered. The KING's eyes show traces of recent inflammation, and the Minister has a wasted look.

## KING

Yes, yes ; I grasp your reasons, Mr. Pitt,  
And grant you audience gladly. More than that,  
Your visit to this shore is apt and timely,  
And if it do but yield you needful rest  
From fierce debate, and other strains of office  
Which you and I in common have to bear,

<sup>1</sup> This weather-beaten old building, though now an hotel, is but little altered

'Twill be well earned. The bathing is unmatched  
Elsewhere in Europe,—see its mark on me!—  
The air like liquid life.—But of this matter :  
What argue these late movements seen abroad ?  
What of the country now the session's past ;  
What of the country, eh ? and of the war ?

PITT

The thoughts I have laid before your Majesty  
Would make for this, in sum :—  
That Mr. Fox, Lord Grenville, and their friends,  
Be straightway asked to join. With Melville gone,  
With Sidmouth, and with Buckinghamshire too,  
The steerage of affairs has stood of late  
Somewhat provisional, as you, sir, know,  
With stop-gap functions thrust on offices  
Which common weal can tolerate but awhile.  
So, for the weighty reasons I have urged,  
I do repeat my most respectful hope  
To win your Majesty's ungrudged assent  
To what I have proposed.

KING

But nothing, sure,  
Has been more plain to all, dear Mr. Pitt,  
Than that your own proved energy and scope  
Is ample, without aid, to carry on  
Our just crusade against this Corsican.  
Why, then, go calling Fox and Grenville in ?  
Such helps we need not. Pray you think upon't,  
And speak to me again.—We've had alarms  
Making us skip like crackers at our heels,  
That Bonaparte had landed close hereby.

PITT

Such rumours come as regularly as harvest.

KING

And now he has left Boulogne with all his host ?  
Was it his object to invade at all,  
Or was his vast assemblage there a blind ?

PITT

Undoubtedly he meant invasion, sir,  
Had fortune favoured. He may try it yet.  
And, as I said, could we but close with Fox——

'KING

But, but ;—I ask, what is his object now ?  
Lord Nelson's Captain—Hardy—whose old home  
Stands in a peaceful vale hard by us here—  
Who came two weeks ago to see his friends,  
I talked to in this room a lengthy while.  
He says our navy still is in thick night  
As to the aims by sea of Bonaparte  
Now the Boulogne attempt has fizzled out,  
And what he schemes afloat with Spain combined.  
The "Victory" lay that fortnight at Spithead,  
And Nelson since has gone aboard and sailed ;  
Yes, sailed again. The "Royal Sovereign" follows,  
And others her. Nelson was hailed and cheered  
To huskiness while leaving Southsea shore,  
Gentle and simple wildly thronging round.

PITT

Ay, sir. Young women hung upon his arm,  
And old ones blessed, and stroked him with their hands.

KING

Ah—you have heard, of course. God speed him, Pitt.

PITT

Amen, amen !

KING

I read it as a thing  
Of signal augury, and one which bodes  
Heaven's confidence in me and in my line,  
That I should rule as King in such an age ! . . .  
Well, well.—So this new march of Bonaparte's  
Was unexpected, forced perchance on him ?

PITT

It may be so, your Majesty ; it may.  
Last noon the Austrian ambassador,

Whom I consulted ere I posted down,  
 Assured me that his latest papers word  
 How General Mack and eighty thousand men  
 Have made good speed across Bavaria  
 To wait the French and give them check at Ulm,  
 That fortress-frontier-town, entrenched and walled,  
 A place long chosen as a vantage-point  
 Whereon to encounter them as they outwind  
 From the blind shades and baffling green defiles  
 Of the Black Forest, worn with wayfaring.  
 Here Mack will intercept his agile foe  
 Hasting to meet the Russians in Bohemia,  
 And cripple him, if not annihilate.

Thus now, sir, opens out this Great Alliance  
 Of Russia, Austria, England, whereto I  
 Have lent my earnest efforts through long months,  
 And the realm gives her money, ships, and men.—  
 It claps a muffler round this Cock's steel spurs,  
 And leaves me sanguine on his overthrow.  
 But then,—this coalition of resources  
 Demands a strong and active Cabinet  
 To aid your Majesty's directive hand;  
 And thus I urge again the said additions—  
 These brilliant intellects of the other side  
 Who stand by Fox. With us conjoined, they——

#### KING

What, what, again—in face of my sound reasons!  
 Believe me, Pitt, you underrate yourself;  
 You do not need such aid. The splendid feat  
 Of banding Europe in a righteous cause  
 That you have achieved, so soon to put to shame  
 This wicked bombardier of dynasties  
 That rule by right Divine, goes straight to prove  
 We had best continue as we have begun,  
 And call no partners to our management.  
 To fear dilemmas horning up ahead  
 Is not your wont. Nay, nay, now, Mr. Pitt,  
 I must be firm. And if you love your King  
 You'll goad him not so rashly to embrace  
 This Fox-and-Cecilia faction and its friends.

Rather than Fox, why, give me civil war!  
Hey, what? But what besides?

PITT

I say besides, sir, . . . nothing!

A silence.

KING (cheerfully)

The Chancellor's here, and many friends of mine: Lady Winchelsea, Lord and Lady Chestersfield, Lady Bulkeley, General Gaith, and Mr. Phipps the oculist—not the least important to me. He is a worthy and a skilful man. My eyes, he says, are as marvellously improved in durability as I know them to be in power. I have arranged to go to-morrow with the Princesses, and the Dukes of Cumberland, Sussex, and Cambridge (who are also here) for a ride on the Ridgeway, and through the Camp on the downs. You'll accompany us there?

PITT

I am honoured by your Majesty's commands.

PITT looks resignedly out of the window.

What curious structure do I see outside, sir?

KING

It's but a stage, a type of all the world. The burgesses have arranged it in my honour. At six o'clock this evening there are to be combats at single stick to amuse the folk; four guineas the prize for the man who breaks most heads. Afterwards there is to be a grinning match through horse-collars—a very humorous sport which I must stay here and witness; for I am interested in whatever entertains my subjects.

PITT

Not one in all the land but knows it, sir.

KING

Now, Mr. Pitt, you must require repose;  
Consult your own convenience then, I beg,  
On when you leave.

PITT

I thank your Majesty.

He departs as one whose purpose has failed, and the scene shuts.

## SCENE II

## BEFORE THE CITY OF ULM

A prospect of the city from the east, showing in the foreground a low-lying marshy country bounded in mid distance by the banks of the Danube, which, bordered by poplars and willows flows across the picture from the left to the Elchingen Bridge near the right of the scene, and is backed by irregular heights and terraces of esplanaded vines. Between these and the river stands the city, crowded with old gabled houses and surrounded by walls, bastions, and a ditch, all the edifices being dominated by the nave and tower of the huge Gothic Munster.

On the most prominent of the heights at the back—the Michaelsberg—to the upper-right of the view is encamped the mass of the Austrian army, amid half finished entrenchments. Advanced posts of the same are seen south east of the city not far from the advanced corps of the French Grand Army under SOULT, MARMONTE, MURAT, LANNES, NUY, and DUPONT, which occupy in a semicircle the whole breadth of the flat landscape in front and extend across the river to higher ground on the right hand of the panorama.

Heavy mixed drifts of rain and snow are descending impartially on the French and on the Austrians, the downfall now blotting out the litter on the hills. A chill October wind wails across the country and the poplars yield slantingly to the gusts.

## DUMB SHOW

Drenched peasants are busily at work fortifying the heights of the Austrian position in the face of the enemy. Vigorous companies of Austrians above, and of the French below, hazy and indistinct in the thick atmosphere, come and go without apparent purpose near their respective lines.

Closer at hand NAPOLEON, in his familiar blue grey overcoat, rides hither and thither with his marshals, haranguing familiarly the bodies of soldiery as he passes them and observing and pointing out the disposition of the Austrians to his companions.

Thicker sheets of rain fly across as the muck of evening increases, which at length entirely obscures the prospect, and cloaks its bleared lights and fires.

## SCENE III

## ULM. WITHIN THE CITY

The interior of the Austrian headquarters on the following morning. A tempest raging without.

GENERAL MACK, haggard and anxious, the ARCHDUKE FERDINAND, PRINCE SCHWARTENBERG, GENERAL JELLACHICH, GENERALS RIESCH, BIBRACH and other field officers discovered, seated at a table with a map spread out before them. A wood fire blazes between tall andirons in a yawning fireplace. At every more than usually boisterous gust of wind the smoke flips into the room.

MACK

The accursèd cunning of our adversary  
Confounds all codes of honourable war,  
Which ever have held as granted that the track  
Of armies bearing hither from the Rhine—  
Whether in peace or strenuous invasion—  
Should pierce the Schwarzwald, and through Memmingen,  
And meet us in our front. But he must wind  
And corkscrew meanly round, where foot of man  
Can scarce find pathway, stealing up to us  
Thiefwise, by our back door! Nevertheless,  
If English war-fleets be abreast Boulogne,  
As these deserters tell, and ripe to land there,  
It destines Bonaparte to pack him back  
Across the Rhine again. We've but to wait,  
And see him go.

ARCHDUKE

But who shall say if these bright tales be true?

MACK

Even then, small matter, your Imperial Highness;  
The Russians near us daily, and must soon—  
Ay, far within the eight days I have named—  
Be operating to untie this knot,  
If we hold on.

ARCHDUKE

Conjectures these—no more;  
I stomach not such waiting. Neither hope  
Has kernel in it. I and my cavalry  
With caution, when the shadows fall to-night,  
Can bore some hole in this engirdlement;  
Outpass the gate north-east; join General Werneck,  
And somehow cut our way Bohemia-wards:  
Well' worth the hazard, in our straitened case!

MACK (firmly)

The body of our force stays here with me.  
And I am much surprised, your Highness, much,  
You mark not how destructive 'tis to part!  
If we wait on, for certain we should wait  
In our full strength, compacted, undispersed  
By such partition as your Highness plans.



## SCHWARZENBERG

There's truth in urging we should not divide,  
 But weld more closely.—Yet why stay at all?  
 Methinks there's but one sure salvation left,  
 To wit, that we conjunctly march herefrom,  
 And with much circumspection, towards the Tyrol  
 The subtle often rack their wits in vain—  
 Assay whole magazines of strategy—  
 To shun ill loomings deemed insuperable,  
 When simple souls by stumbling up to them  
 Find the grim shapes but air. But let us grant  
 That the investing French so ring us in  
 As to leave not a span for such exploit;  
 Then go we—throw ourselves upon their steel,  
 And batter through, or die!—  
 What say you, Generals? Speak your minds, I pray.

## JELLACHICH

I favour marching out—the Tyrol way.

## RIESCH

Bohemia best! The route thereto is open.

## ARCHDUKE

My course is chosen. O this black campaign,  
 Which Pitt's alarmed dispatches pricked us to,  
 All unforeseeing! Any risk for me  
 Rather than court humiliation here!

MACK has risen during the latter remarks, walked to the window, and looked out at the rain. He returns with an air of embarrassment.

## MACK (to Archduke)

It is my privilege firmly to submit  
 That your Imperial Highness undertake  
 No venturous vaulting into risks unknown.—  
 Assume that you, Sire, as you have proposed,  
 With your light regiments and the cavalry,  
 Detach yourself from us, to scoop a way  
 By circuits northwards through the Rauhe Alps  
 And Herdenheim, into Bohemia:  
 Reports all point that you will be attacked,  
 Enveloped, borne on to capitulate.

What worse can happen here ? —  
Remember, Sire, the Emperor deposes me,  
Should such a clash arise as has arisen,  
To exercise supreme authority.  
The honour of our arms, our race, demands  
That none of your Imperial Highness' line  
Be pounded prisoner by this vulgar foe,  
Who is not France, but an adventurer  
Imposing on that country for his gain.

## ARCHDUKE

I amply recognize the drear disgrace  
Involving Austria if this upstart chief  
Should of his cunning seize and hold in pawn  
A royal-lineaged son, whose ancestors  
Root on the primal rocks of history.

## SPIRIT IRONIC

*Note that. Five years, and legal brethren they—  
This feudal treasure and the upstart man !*

## ARCHDUKE

But it seems clear to me that loitering here  
Is full as like to compass our surrender  
As moving hence. And ill it therefore suits  
The mood of one of my high temperature  
To pause inactive while await me means  
Of desperate cure for these so desperate ills !

[The ARCHDUKE FERDINAND goes out,

A troubled silence follows, during which the gusts call into the chimney,  
and raindrops spit on the fire.

## SCHWARZENBERG

The Archduke bears him shrewdly in this course.  
We may as well look matters in the face,  
And that we are cooped and cornered is most clear ;  
Clear is it, too, that but a miracle  
Can work to loose us ! I have stoutly held  
That this man's three years' ostentatious scheme  
To fling his army on the tempting shores  
Of our allies the English was a—well—  
Scarce other than a trick of thimble-rig  
To still us into false security.

JELLACHICH

Well, I know nothing. None needs list to me,  
But, on the whole, to southward seems the course  
For plunging, all in force, immediately.

Another pause.

SPIRIT SINISTER

*The Will throws Mock again in agitation :  
Ho-ho—what he'll do now !*

SPIRIT OF THE PITIES

*Nay, hard one, nay ;  
The clouds weep for him !*

SPIRIT SINISTER

*If he must he must ;  
And it's good antic at a vacant time !*

MACK goes restlessly to the door, and is heard pacing about the vestibule, and questioning the aides and other officers gathered there.

A GENERAL

He wavers like this smoke-wreath that inclines  
Or north, or south, as the storm-currents rule !

MACK (returning)

Bring that deserter hither once again.

A French soldier is brought in, blindfolded and guarded. The bandage is removed.

Well, tell us what he says.

AN OFFICER (after speaking to the prisoner in French)

He still repeats  
That the whole body of the British strength  
Is even now descending on Boulogne,  
And that self-preservation must, of need,  
Clear us from Bonaparte ere many days,  
Who momentarily is moving.

MACK

Still retain him.

He walks to the fire, and stands looking into it. The soldier is taken out.

JELLACHICH (bending over the map in argument with RIESC)

I much prefer our self-won information ;  
And if we have Marshal Soult at Landsberg here,  
(Which seems to be the truth, despite this man,)  
And Dupont hard upon us at Albeck,  
With Ney not far from Gunzbuig ; somewhere here,  
Or further down the river, lurking Lannes,  
Our game's to draw off southward—if we can !

MACK (turning)

I have it. This we'll do. You, Jellachich,  
Unite with Spangen's troops at Memmingen,  
To fend off mischief there. And you, Riesc,  
Will make your utmost haste to occupy  
The bridge and upper ground at Elchingen,  
And all along the left bank of the stream,  
Till you observe, whereon to concentrate  
And sever their connections. I couch here,  
And hold the city till the Russians come.

A GENERAL (in a low voice)

Disjunction seems of all expedients worst :  
If any stay, then stay should every man,  
Gather, inlace, and close up hip to hip,  
And perk and bristle hedgehog-like with spines !

MACK

The conference is ended, friends, I say,  
And orders will be issued here forthwith.

Guns heard.

AN OFFICER

Surely that's from the Michaelsberg above us ?

MACK

Never care. Here we stay. In five more days  
The Russians hail, and we regain our bays.

[Exeunt severally.]

## SCENE IV

BEFORE ULM. THE SAME DAY

A high wind prevails, and rain falls in torrents. An elevated terrace near Elchingen forms the foreground.

## DUMB SHOW

From the terrace BONAPARTI surveys and directs operations against the entrenched heights of the Michaelsberg that rise in the middle distance on the right above the city. Through the glare of descending waters the French soldiery can be discerned climbing to the attack under NÁPOLÉON.

They slowly advance, recede, re-advance, halt. A time of suspense follows. Then they are seen in a state of irregular movement, even confusion, but in the end they carry the heights with the bayonet.

Below the spot whereon NÁPOLÉON and his staff are gathered, glistening wet and plastered with mud, stands on the left the village of Elchingen, now in the hands of the French. Its white-walled monastery, its bridge over the Danube, recently broken by the irresistible NÁPOLÉON, wear a desolated look, and the stream, which is swollen by the rainfall and rasper by the storm, seems wroth to sympathize.

Anon shells are dropped by the French from the summits they have gained into the city below. A bomb from an Austrian battery falls near NÁPOLÉON, and in bursting raises a fountain of mud. The Emperor retreats with his officers to a less conspicuous station.

Meanwhile LANNES advances from a position near NÁPOLÉON till his columns reach the top of the Frauenberg hid by. The united corps of LANNES and NÁPOLÉON descend on the inner slope of the heights towards the city walls, in the rear of the retreating Austrians. One of the French columns scales a bastion, but NÁPOLÉON orders the assault to be discontinued, and with the wane of day the spectacle disappears.

## SCENE V

THE SAME. THE MICHAELSBERG

A chilly but rainless noon three days later. At the back of the scene, northward, rise the Michaelsberg heights, below stretches the panorama of the city and the Danube. On a secondary eminence forming a spur of the upper hill, a fire of logs is burning, the foremost group beside it being NÁPOLÉON and his staff: the latter in gorgeous uniform, the former in his shabby greatcoat and plain turned-up hat, walking to and fro with his hands behind him and occasionally stopping to warm himself. The French infantry are drawn up in a dense array at the back of these.

The whole Austrian garrison of Ulm marches out of the city gate opposite NÁPOLÉON. GENERAL MACK is at the head, followed by GUTTEN, GOTTSCHEW, KLEINAU, LICHTENSTEIN, and many other officers, who advance to BONAPARTI and deliver their swords.

MACK

Behold me, Sire. Mack the unfortunate !

NAPOLÉON

War, General, ever has its ups and downs,  
And you must take the better and the worse  
As impish chance or destiny ordains.  
Come near and warm you here. A glowing fire  
Is life on these depressing, mired, moist days  
Of smitten leaves down-dropping clannily,  
And toadstools like the putrid lungs of men.

(To his lieutenants)

Cause them to stand to right and left of me.

The Austrian officers arrange themselves as directed, and the body of the Austrians now file past their Conqueror, laying down their arms as they approach ; some with angry gestures and words, others in moody silence.

Listen, I pray you, Generals gathered here.  
I tell you frankly that I know not why  
Your master wages this wild war with me.  
I know not what he seeks by such injustice,  
Unless to give me practice in my trade—  
That of a soldier—whereto I was bred :  
Deemed he my craft might slip from me, unplied ?  
Let him now own me still a dab therein !

MACK

Permit me, your Imperial Majesty,  
To speak one word in answer ; which is this,  
No war was wished for by my Emperor :  
Russia constrained him to it !

NAPOLÉON

If that be,

You are no more a European power.—  
I would point out to him that my resources  
Are not confined to these my musters here ;  
My prisoners of war, in route for France,  
Will see some marks of my resources there !  
Two hundred thousand volunteers, right fit,  
Will join my standards at a single nod,  
And in six weeks prove soldiers to the bone,

Whilst your recruits, compulsion's scavengings,  
Scarce weld to warriors after toilsome years.

But I want nothing on this Continent :  
The English only are my enemies.  
Ships, colonies, and commerce I desire,  
Yea, therewith to advantage you as me.  
Let me then charge your Emperor, my brother,  
To turn his feet the shortest way to peace.—  
All states must have an end, the weak, the strong ;  
Ay ; even may fall the dynasty of Lorraine !

The filing past and laying down of arms by the Austrian army continues with monotonous regularity, as if it would never end.

NAPOLÉON (in a murmur, after a while)

Well, what cares England ! She has won her game ;  
I have unlearn't to threaten her from Boulogne. . . .

Her gold it is that forms the web of this  
Fair tapestry of armies marshall'd here !  
Likewise of Russia's, drawing steadily nigh.  
But they may see what these see, by and by.

#### SPIRIT OF THE YEARS

*So let him speak, the while we clearly sight him:  
Moved like a figure on a lantern-slide.  
Which, much amazing uninitiate eyes,  
The all-compelling crystal pane but drags  
Whither the showman wills.*

#### SPIRIT IRONIC

*And yet, my friend,  
The Will Itself might smile at this collapse  
Of Austria's men-at-arms, so drolly done ;  
Even as, in your phantasmagoric show,  
The deft manipulator of the slide  
Might smile at his own art.*

#### CHORUS OF THE YEARS (aerial music)

*Ah, no : ah, no !  
It is impassible as glacial snow.—  
Within the Great Unshaken  
These painted shapes awaken*

*A lesser thrill than doth the gentle love  
Of yonder bank by Danube's wandering wave  
Within the Schwarzwald heights that give it flow!*

## SPIRIT OF THE PITILS

*But O, the intolerable antilogy  
Of making figments feel!*

## SPIRIT IRONIC

*Logic's in that.  
It does not, I must own, quite play the game.*

## CHORUS OF IRONIC SPIRITS (aerial music)

*And this day wins for Ulm a dingy fame,  
Which centuries shall not bleach from her old name!*

The procession of Austrians continues till the scene is hidden by haze

## SCENE VI

## LONDON. SPRING GARDENS

Before LORD MALMESBURY'S house, on a Sunday morning in the same autumn. Idlers pause and gather in the background.  
PITT enters, and meets LORD MULGRAVE,

## MULGRAVE

Good day, Pitt. Ay, these leaves that skim the ground  
With withered voices, hint that sunshine time  
Is well-nigh past.—And so the game's begun  
Between him and the Austro-Russian force,  
As second movement in the faceabout  
From Boulogne shore, with which he has hounded us?—  
What has been heard on't? Have they clashed as yet?

## PITT

The Emperor Francis, partly at my instance,  
Has thrown the chief command on General Mack,  
A man most capable and far of sight.  
He centres by the Danube-bank at Ulm,  
A town well-walled, and firm for leaning on  
To intercept the French in their advance  
From the Black Forest towards the Russian troops



Approaching from the east. If Bonaparte  
Sustain his marches at the break-neck speed  
That all report, they must have met ere now.  
—There is a rumour . . . quite impossible ! . . .

MULGRAVE

You still have faith in Mack as strategist ?  
There have been doubts of his far-sightedness.

PITT (hastily)

I know, I know.—I am calling here at Malmesbury's  
At somewhat an unceremonious time  
To ask his help to translate this Dutch print  
The post has brought. Malmesbury is great at Dutch,  
Learning it long at Leyden, years ago.

He draws a newspaper from his pocket, unfolds it, and glances it down.

There's news here unintelligible to me  
Upon the very matter ! You'll come in ?

They call at LORD MALMESBURY'S. He meets them in the hall, and  
welcomes them with an apprehensive look of foreknowledge.

PITT

Pardon this early call. The packet's in,  
And wings me this unreadable Dutch paper,  
So, as the offices are closed to-day,  
I have brought it round to you.

(Handing the paper.)

What does it say ?  
For God's sake, read it out. You know the tongue.

MALMESBURY (with hesitation)

I have glanced it through already—more than once—  
A copy having reached me, too, by now . . .  
We are in the presence of a great disaster !  
See here. It says that Mack, enjailed in Ulm  
By Bonaparte—from four sides shutting round—  
Capitulated, and with all his force  
Laid down his arms before his conqueror !

PITT's face changes. A silence.

## MULGRAVE

Outrageous ! Ignominy unparalleled !

## PITT

By God, my lord, these statements must be false !  
These foreign prints are trustless as Cheap Jack  
Dumfounding yokels at a country fair.  
I heed no word of it.—Impossible.  
What ! Eighty thousand Austrians, nigh in touch  
With Russia's levies that Kutúzof leads,  
To lay down arms before the war's begun ?  
'Tis too much !

## MALMESBURY

But I fear it is too true !  
Note the asseverated source of the report—  
One beyond thought of minter's of mock tales.  
The writer adds that military wits  
Cry that the Little Corporal now makes war  
In a new way, using his soldiers' legs  
And not their arms, to bring him victory.  
Ha-ha ! The quip must sting the Corporal's foes.

## PITT (after a pause)

O vacillating Prussia ! Had she moved,  
Had she but planted one foot firmly down,  
All this had been averted—I must go.  
'Tis sure, 'tis sure, I labour but in vain !

MALMESBURY accompanies him to the door, and PITT walks away disquietedly towards Whitehall, the other two regarding him as he goes.

## MULGRAVE

Too swiftly he declines to feebleness,  
And these things well might shake a stouter frame !

## MALMESBURY

Of late the burden of all Europe's cares,  
Of hiring and maintaining half her troops,  
His single pair of shoulders has upborne,  
Thanks to the obstinacy of the King.—  
His thin, stained face, his ready irritation,  
Are ominous signs. He may not be for long.

MULGRAVE

He alters fast, indeed,—as do events.

MALMESBURY

His labour's lost ; and all our money gone !  
It looks as if this doughty coalition  
On which we have lavished so much pay and pains  
Would end in wreck.

MULGRAVE

All is not over yet ;  
The gathering Russian forces are unbroke.

MALMESBURY

Well ; we shall see. Should Boney vanquish these,  
And silence all resistance on that side,  
His move will then be backward to Boulogne,  
And so upon us.

MULGRAVE

Nelson to our defence !

MALMESBURY

Ay ; where is Nelson ? Faith, by this late time  
He may be sodden ; churned in Biscay swirls ;  
Or blown to polar bears by boreal gales ;  
Or sleeping amorously in some calm cave  
On the Canaries' or Atlantis' shore  
Upon the bosom of his DiJo dear,  
For all that we know ! Never a sound of him  
Since passing Portland one September day—  
To make for Cadiz ; so 'twas then believed.

MULGRAVE

He's staunch. He's watching, or I am much deceived.  
MULGRAVE departs. MALMESBURY goes within. The scene shuts.

## ACT FIFTH

## SCENE I

## OFF CAPE TRAFALGAR

A bird's-eye view of the sea discloses itself. It is daybreak, and the broad face of the ocean is fringed on its eastern edge by the Cape and the Spanish shore. On the rolling surface immediately beneath the eye, ranged more or less in two parallel lines running north and south, one group from the twain standing off somewhat, are the vessels of the combined French and Spanish navies, whose canvases, as the sun edges upward, shine in its rays like satin.

On the western horizon two columns of ships appear in full sail, small as moths to the aerial vision. They are bearing down towards the combined squadrons.

RECORDING ANGEL I (intoning from his book)

*At last Villeneuve accepts the sea and fate,  
Despite the Cadiz counsel called of late,  
Whereat his stoutest captains—men the first  
To do all mortals dust—  
Willing to sail, and bleed, and bear the worst,  
Short of cold suicide, did yet opine  
That plunging mid those teeth of treble line  
In jaws of oaken wood  
Held open by the English navy  
With suave breadth and artful modesty,  
Would smack of purposeless foolhardihood.*

RECORDING ANGEL II

*But word came, writ in mandatory mood,  
To put from Cadiz, gain Toulon, and straight  
At a said sign on Italy operate.  
Moreover that Villeneuve, arrived as planned,  
Would find Rosily in supreme command.—  
Gloomy Villeneuve grows rash, and, darkly brave,  
Leaps to meet war, storm, Nelson—even the grave.*

SEMICHORUS I OF THE YEARS (aerial music)

*Ere the concussion hurtle, draw abreast  
Of the sea.*

## SEMICHORUS II

*Where Nelson's hulls are rising from the west,  
Silently.*

## SEMICHORUS I

*Each linen wing outspread, each man and lad  
Sworn to be*

## SEMICHORUS II

*Amid the vanmost, or for Death, or glad  
Victory!*

The point of sight descends till it is near the deck of the "Bucentaure," the flag-ship of VILLENEUVE. Present thereon are the ADMIRAL, his FLAG-CAPTAIN MAGENDIE, LIEUTENANT DAUDIGNON, other naval officers and seamen.

## MAGENDIE

All night we have read their signals in the air,  
Whereby the peering frigates of their van  
Have told them of our trend.

## VILLENEUVE

The enemy

Makes threat as though to throw him on our stern :  
Signal the fleet to wear ; bid Gravina  
To come in from manœuvring with his twelve,  
And range himself in line.

Officers murmur.

I say again

Bid Gravina draw hither with his twelve,  
And signal all to wear !—and come upon  
The larboard tack with every bow anorth !—  
So we make Cadiz in the worst event,  
And patch our rags up there. As we head now  
Our only practicable thoroughfare  
Is through Gibraltar Strait—a fatal door !  
Signal to close the line and leave no gaps.  
Remember, too, what I have already told :  
Remind them of it now. They must not pause  
For signalling from me amid a strife  
Whose chaos may prevent my clear discernment,  
Or may forbid my signalling at all.

The voice of honour then becomes the chief's ;  
Listen they thereto, and set every stitch  
To heave them on into the fiercest fight.  
Now I will sum up all : heed well the charge ;  
EACH CAPTAIN, PETTY OFFICER, AND MAN  
IS ONLY AT HIS POST WHEN UNDER FIRE.

The ships of the whole fleet turn their bows from south to north as directed, and close up in two parallel curved columns, the concave side of each column being towards the enemy, and the interspaces of the first column being, in general, opposite the hulls of the second.

AN OFFICER (straining his eyes towards the English fleet)  
How they skip on ! Their overcrowded sails  
Bulge like blown bladders in a tripeman's shop  
The market-morning after slaughterday !

PETTY OFFICER (aside)  
It's morning before slaughterday with us,  
I make so bold to bode !

The English Admiral is seen to be signalling to his fleet. The signal is : "ENGLAND EXPECTS EVERY MAN WILL DO HIS DUTY." A loud cheering from all the English ships comes undulating on the wind when the signal is read.

VILLENEUVE

They are signalling too.—Well, business soon begins !  
You will reserve your fire. And be it known  
That we display no admirals' flags at all  
Until the action's past. 'Twill puzzle them,  
And work to our advantage when we close.—  
Yes, they are double-ranked, I think, like us ;  
But we shall see anon.

MAGENDIE

The foremost one  
Makes for the "Santa Ana." In such case  
The "Fougueux" might assist her.

VILLENEUVE

Be it so—  
There's time enough.—Our ships will be in place,  
And ready to speak back in iron words  
When theirs cry Hail ! in the same sort of voice.

They prepare to receive the northernmost column of the enemy's ships headed by the "Victory," trying the distance by an occasional single shot.

During their suspense a discharge is heard southward, and turning they behold COLLINGWOOD at the head of his column in the "Royal Sovereign," just engaging with the Spanish "Santa Ana." Meanwhile the "Victory" draws still nearer, preserving silence with brazen sang-froid. At a concerted moment full broadsides are discharged into her simultaneously from the "Bucentaure," the "Santísima Trinidad," and the "Redoutable."

When the smoke clears the "Victory's" mizzen-topmast, with spars and a quantity of rigging, is seen to have fallen, her wheel to be shot away, and her deck encumbered with dead and wounded men.

VILLENEUVE

'Tis well! But see; their course is undelayed,  
And still they near in clenched audacity!

DAUDIGNON

This northmost column bears upon our beam.  
Their prows will pierce us thwartwise. That's the aim.

MAGENDIE

Which aim deft Lucas o' the "Redoutable"  
Most gallantly bestirs him to outscheme.—  
See, how he strains, that on his timbers fall  
Blows that were destined for his Admiral!

During this the French ship "Redoutable" is moving forward to interpose itself between the approaching "Victory" and the "Bucentaure."

VILLENEUVE

Now comes it! The "Santísima Trinidad,"  
The old "Redoutable's" hard sides, and ours,  
Will take the touse of this bombastic blow.  
Your grapnels and your boarding-hatchets—ready!  
We'll dash our eagle on the English deck,  
And swear to fetch it!

CREW

Aye! We swear. Huzza!  
Long live the Emperor!

But the "Victory" suddenly swerves to the rear of the "Bucentaure," and crossing her stern-waters, discharges a broadside into her and the "Redoutable" endwise, wrapping the scene in folds of smoke.

The point of view changes.

## SCENE II

THE SAME. THE QUARTER-DECK OF THE "VICTORY"

The van of each division of the English fleet has drawn to the windward side of the combined fleets of the enemy, and broken their order, the "Victory" being now parallel to and alongside the "Redoubtable," the "Téméraire" taking up a station on the other side of that ship. The "Bucentaure" and the "Santísima Trinidad" become jammed together a little way ahead. A smoke and din of cannonading prevail, amid which the studding-sail booms are shot away.

NELSON, HARDY, BLACKWOOD, SECRETARY SCOTT, LIEUTENANT PASCO, BURKE the Purser, CAPTAIN ADAIR of the Marines, and other officers are on or near the quarter-deck.

NELSON

See, there, that noble fellow Collingwood,  
How straight he helms his ship into the fire!—  
Now you'll haste back to yours (to Blackwood).

—We must henceforth

Trust to the Great Disposer of events,  
And justice of our cause! . . .

[BLACKWOOD leaves.

The battle grows hotter. A double-headed shot cuts down seven or eight marines on the "Victory's" poop.

Captain Adair, part those marines of yours,  
And hasten to disperse them round the ship.—  
Your place is down below, Burke, not up here;  
Ah, yes; like David you would see the battle!

A heavy discharge of musket-shot comes from the tops of the "Santísima Trinidad." ADAIR and PASCO fall. Another swathe of marines is mowed down by chain-shot.

SCOTT

My lord, I use to you the utmost prayers  
That I have privilege to shape in words:  
Remove your stairs and ordais, I would beg;  
That shot was aimed at you.

NELSON

They were awarded to me as an honour,  
And shall I do despite to those who prize me,  
And slight their gifts? No, I will die with them,  
If die I must.

He walks up and down with HARDY.



HARDY

At least let's put you on  
Your old greatcoat, my lord—(the air is keen).—  
'Twill cover all. So while you still retain  
Your dignities, you baulk these deadly aims.

NELSON

Thank 'ee, good friend. But no,—I haven't time,  
I do assure you—not a trice to spare,  
As you well see.

A few minutes later SCOTT falls dead, a bullet having pierced his skull. Immediately after a shot passes between the Admiral and the Captain, tearing the instep of HARDY's shoe, and striking away the buckle. They shake off the dust and splinters it has scattered over them. NELSON glances round, and perceives what has happened to his secretary.

NELSON

Poor Scott, too, carried off! Warm work this, Hardy;  
Too warm to go on long.

HARDY

I think so, too;  
Their lower ports are blocked against our hull,  
And our charge now is less. Each knock so near  
Sets their old wood on fire.

NELSON

Ay, rotten as peat.  
What's that? I think she has struck, or pretty nigh!  
A cracking of musketry.

HARDY

Not yet.—Those small-arm men there, in her tops,  
Thin our crew fearfully. Now, too, our guns  
Have to be dipped full down, or they would rake  
The "Téméraire" there on the other side.

NELSON

True.—While you deal good measure out to these,  
Keep slapping at those giants over here—  
The "Trinidad," I mean, and the "Bucentaure,"  
To win'ard—swelling up so pompously.

HARDY

I'll see no slackness shall be shown that way.

They part and go in their respective directions. Gunners, naked to the waist and reeking with sweat, are now in swift action on the several decks, and firemen carry buckets of water hither and thither. The killed and wounded thicken around, and are being lifted and examined by the surgeons. NELSON and HARDY meet again.

NELSON

Bid still the firemen bring more bucketfuls,  
And dash the water into each new hole  
Our guns have gouged in the "Redoubtable,"  
Or we shall all be set ablaze together.

HARDY

Let me once more advise, entreat, my lord,  
That you do not expose yourself so clearly.  
Those fellows in the mizzen-top up there  
Are peppering round you quite perceptibly.

NELSON

Now, Hardy, don't offend me. They can't aim;  
They only set their own rent sails on fire.—  
But if they could, I would not hide a button  
To save ten lives like mine. I have no cause  
To prize it, I assure 'ee.—Ah, look there,  
One of the women hit,—and badly, too.  
Poor wench! Let some one shift her quickly down.

HARDY

My lord, each humblest sojourner on the seas,  
Dock-labourer, lame longshore-man, bowed bargee,  
Sees it as policy to shield his life  
For those dependent on him. Much more, then,  
Should one upon whose priceless presence here  
Such issues hang, so many strivers lean,  
Use average circumspection at an hour  
So critical for us all.

NELSON

Ay, ay. . Yes, yes;  
I know your meaning, Hardy; and I know  
That you disguise as frigid policy  
What really is your honest love of me.

But, faith, I have had my day. My work's nigh done ;  
I serve all interests best by chancing it  
Here with the commonest.—Ah, their heavy guns  
Are silenced every one ! Thank God for that.

HARDY

'Tis so. They only use their small arms now.

He goes to larboard to see what is progressing on that side between his ship and the "Santísima Trinidad."

OFFICER (to a seaman)

Swab down these stairs. The mess of blood about  
Makes 'em so slippery that one's like to fall  
In carrying the wounded men below.

While CAPTAIN HARDY is still a little way off, LORD NELSON turns to walk aft, when a ball from one of the muskets in the mizzzen-top of the "Redoutable" enters his left shoulder. He falls upon his face on the deck. HARDY looks round, and sees what has happened.

HARDY (hastily)

Ah—what I feared, and strove to hide I feared ! . . .

He goes towards NELSON, who in the meantime has been lifted by SERGEANT-MAJOR SECKER and two seamen.

NELSON

Hardy, I think they've done for me at last !

HARDY

I hope not !

NELSON

Yes. My backbone is shot through.  
I have not long to live.

The men proceed to carry him below.

Those tiller ropes

They've torn away, get instantly repaired !

At sight of him borne along wounded there is great agitation among the crew.

Cover my face. There will no good be done  
By drawing their attention off to me.  
Bear me along, good fellows ; I am but one  
Among the many darkened here to day !

He is carried on to the cockpit over the crowd of dead and wounded.

(To the Chaplain)

Doctor, I'm gone. I am waste o' time to you.

HARDY (remaining behind)

Hills, go to Collingwood and let him know  
That we've no Admiral here.

He passes on.

A LIEUTENANT

Now quick and pick him off who did the deed—  
That white-bloused man there in the mizzen-top.

POLLARD, a midshipman (shooting)

No sooner said than done. A pretty aim !

The Frenchman falls dead upon the poop.

The spectacle seems now to become enveloped in smoke, and the point of view changes.

### SCENE III

THE SAME. ON BOARD THE "BUCENTAURE"

The bowsprit of the French Admiral's ship is stuck fast in the stern-gallery of the "Santísima Trinidad," the starboard side of the "Bucentaure" being shattered by shots from two English three-deckers which are pounding her on that hand. The poop is also reduced to ruin by two other English ships that are attacking her from behind.

On the quarter-deck are ADMIRAL VILLENEUVE, the FLAG-CAPTAIN MAGENDIE, LIEUTENANTS DAUDIGNON, FOURNIER, and others, anxiously occupied. The whole crew is in desperate action of battle and stumbling among the dead and dying, who have fallen too rapidly to be carried below.

VILLENEUVE

We shall be crushed if matters go on thus.—  
Direct the "Trinidad" to let her drive,  
That this foul tangle may be loosened clear !

DAUDIGNON

It has been tried, sir ; but she cannot move.

VILLENEUVE

Then signal to the "Hero" that she strive  
Once more to drop this way.

MAGENDIE

We may make signs,  
But in the thickened air what signal's marked ?—  
Tis done, however.

VILLENEUVE

The "Redoutable"

And "Victory" there,—they grip in dying throes !  
Something's amiss on board the English ship.  
Surely the Admiral's fallen ?

A PETTY OFFICER

Sir, they say

That he was shot some hour, or half, ago.—  
With dandyism raised to godlike pitch  
He stalked the deck in all his jewellery,  
And so was hit.

MAGENDIE

Then Fortune shows her face !

We have scotched England in dispatching him.

(He watches.)

Yes ! He commands no more ; and Lucas, joying,  
Has taken steps to board. Look, spars are laid,  
And his best men are mounting at his heels.

A crash is heard:

VILLENEUVE

Ah, God—he is too late ! Whence came that hurl  
Of heavy grape ? The smoke prevents my seeing  
But at brief whiles.—The boarding band has fallen,  
Fallen almost to a man.—'Twas well assayed !

MAGENDIE

That's from their "Téméraire," whose vicious broadside  
Has cleared poor Lucas' decks.

VILLENEUVE

And Lucas, too.

I see him no more there. His red planks show  
Three hundred dead if one. Now for ourselves !

Four of the English three-deckers have gradually closed round the "Bucentaure," whose bowsprit still sticks fast in the gallery of the "Santísima Trinidad." A broadside comes from one of the English, resulting in worse havoc on the "Bucentaure." The main and mizzen masts of the latter fall, and the boats are beaten to pieces. A raking fire of musketry follows from the attacking ships, to which the "Bucentaure" heroically continues still to keep up a reply.

CAPTAIN MAGENDIE falls wounded. His place is taken by LIEUTENANT DAUDIGNON.

## VILLENEUVE

Now that the fume has lessened, code my biddance  
Upon our only mast, and tell the van  
At once to wear, and come into the fire.  
(Aside) If it be true that, as *he* sneers, success  
Demands of me but cool audacity,  
To-day shall leave him nothing to desire !

Musketry continues. DAUDIGNON falls. He is removed, his post being taken by LIEUTENANT FOURNIER. Another crash comes, and the deck is suddenly encumbered with rigging.

## FOURNIER

There goes our foremast ! How for signalling now ?

## VILLENEUVE

To try that longer, Fournier, is in vain  
Upon this haggard, scorched, and ravaged hulk,  
Her decks all reeking with such gory shows,  
Her starboard side in rents, her stern nigh gone !  
How does she keep afloat ?—  
"Bucentaure," O unlucky good old ship !  
My part in you is played. Ay—I must go ;  
I must tempt Fate elsewhere,—if but a boat  
Can bear me through this wreck to the van.

## FOURNIER

Our boats are stove in, or as full of holes  
As the cook's skimmer, from their cursèd balls !

Musketry. VILLENEUVE's Head-of-Staff, DE PRIGNY, falls wounded, and many additional men. VILLENEUVE glances troublously from ship to ship of his fleet.

## VILLENEUVE

How hideous are the waves, so pure this dawn !—  
Red-frothed ; and friends and foes all mixed therein.—  
Can we in some way hail the "Trinidad"  
And get a boat from her ?

They attempt to attract the attention of the "Santísima Trinidad" by shouting.

Impossible ;

Amid the loud combustion of this strife  
As well try holloing to the antipodes ! . . .

So here I am. The bliss of Nelson's end  
Will not be mine ; his full refulgent eve  
Becomes my midnight ! Well : the fleets shall see  
That I can yield my cause with dignity.

The " Bucentaure " strikes her flag.

A boat then puts off from the English ship " Conqueror," and VILLENEUVE, having surrendered his sword, is taken out from the " Bucentaure." But being unable to regain her own ship, the boat is picked up by the " Mars," and the French Admiral is received aboard her.

The point of view changes.

#### SCENE IV

THE SAME. THE COCKPIT OF THE " VICTORY "

A din of trampling and dragging overhead, which is accompanied by a continuous ground-bass roar from the guns of the warring fleets, culminating at times in loud concussions. The wounded are lying around in rows for treatment, some groaning, some silently dying, some dead. The gloomy atmosphere of the low-beamed deck is pervaded by a thick haze of smoke, powdered wood, and other dust, and is heavy with the fumes of gunpowder and candle-grease, the odour of drugs and cordials, and the smell from abdominal wounds.

NELSON, his face now pinched and wan with suffering, is lying undressed in a midshipman's berth, dimly lit by a lantern. Dr. BEATTY, Dr. MAGRATH, the Rev. Dr. SCOTT the Chaplain, BURKE the Purser, the Steward, and a few others stand around.

MAGRATH (in a low voice)

Poor Ram, and poor Tom Whipple, have just gone.

BEATTY

There was no hope for them.

NELSON (brokenly)

Who have just died ?

BEATTY

Two who were badly hit by now, my lord ;  
Lieutenant Ram and Mr. Whipple.

NELSON

Ah !—

So many lives—in such a glorious cause. . . .  
I join them soon, soon, soon !—O where is Hardy r

Will nobody bring Hardy to me—none?  
He must be killed, too. Surely Hardy's dead?

A MIDSHIPMAN

He's coming soon, my lord. The constant call  
On his full heed of this most mortal fight  
Keeps him from hastening hither as he would.

NELSON

I'll wait, I'll wait. I should have thought of it.  
Presently HARDY comes down. NELSON and he grasp hands.  
Hardy, how goes the day with us and England?

HARDY

Well; very well, thank God for't, my dear lord.  
Villeneuve their Admiral has this moment struck,  
And put himself aboard the "Conqueror."  
Some fourteen of their first-rates, or about,  
Thus far we've got. The said "Bucentaure" chief:  
The "Santa Ana," the "Redoutable,"  
The "Fougueux," the "Santísima Trinidad,"  
"San Augustino," "San Francisco," "Aigle";  
And our old "Swiftsure," too, we've grappled back,  
To every seaman's joy. But now their van  
Has tacked to bear round on the "Victory"  
And crush her by sheer weight of wood and brass:  
Three of our best I am therefore calling up,  
And make no doubt of worsting theirs, and France.

NELSON

That's well. I swore for twenty.—But it's well.

HARDY

We'll have 'em yet! But without you, my lord,  
We have to make slow plodding do the deeds  
That sprung by inspiration ere you fell;  
And on this ship the more particularly.

NELSON

No, Hardy.—Ever 'twas your settled fault  
So modestly to whittle down your worth.



But I saw stuff in you which admirals need  
When, taking thought, I chose the "Victory's" keel  
To do my business with these braggarts in,  
A business finished now, for me!—Good friend,  
Slow shades are creeping on me. . . . I scarce see you.

## HARDY

The smoke from ships upon our win'ard side,  
And the dust raised by their worm-eaten hulks,  
When our balls touch 'em, blind the eyes, in truth.

## NELSON

No; it is not that dust; 'tis dust of death  
That darkens me.

A shock overhead. HARDY goes up. One or two other officers go up,  
and by and by return.

What was that extra noise?

## OFFICER

The "Formidable" passed us by, my lord,  
And thumped a stunning broadside into us.—  
But, on their side, the "Hero's" captain's fallen;  
The "Algeciras" has been boarded, too,  
By Captain Tyler, and the captain shot:  
Admiral Gravina desperately holds out;  
They say he's lost an arm.

## NELSON

And we ourselves—  
Who have we lost on board here? Nay, but tell me!

## BEATTY

Besides poor Scott, my lord, and Charles Adair,  
Lieutenant Ram, and Whipple, captain's clerk,  
There's Smith, and Palmer, midshipmen, just killed,  
And fifty odd of scamen and marines.

## NELSON

Poor youngsters! Scarred old Nelson joins you soon.

## BEATTY

And wounded : Bligh, lieutenant ; Pasco, too,  
And Reeves, and Peake, lieutenants of marines,  
And Rivers, Westphall, Bulkeley, midshipmen,  
With, of the crew, a hundred odd just now,  
Unreckoning those late fallen not brought below.

That fellow in the mizzen-top, my lord,  
Who made it his affair to wing you thus,  
We took good care to settle ; and he fell  
Like an old rook, smack from his perch, stone dead.

## NELSON

'Twas not worth while !—He was, no doubt, a man  
Who in simplicity and sheer good faith  
Strove but to serve his country. Rest be to him !  
And may his wife, his friends, his little ones,  
If such he had, be tided through their loss,  
And soothed amid the sorrow brought by me.

HARDY re-enters.

Who's that ? Ah—here you come ! How, Hardy, now ?

## HARDY

The Spanish Admiral's rumoured to be wounded,  
We know not with what truth. But, be as 'twill,  
He sheers away with all he could call round,  
And some few frigates, straight to Cadiz port.

A violent explosion is heard above the confused noises on deck. A midshipman goes above and returns.

## MIDSHIPMAN (in the background)

It is the enemy's first-rate, the "Achille,"  
Blown to a thousand atoms !—While on fire,  
Before she burst, the captain's woman there,  
Desperate for life, climbed from the gunroom port  
Upon the rudder-chains ; stripped herself stark,  
And swam for the Pickle's boat. Our men in charge,  
Seeing her great breasts bulging on the brine,  
Sang out, "A mermaid 'tis, by God !"—then rowed  
And hauled her in.—

BURKE

Such unbid sights obtrude  
On death's dyed stage !

MIDSHIPMAN

Meantime the "Achille" fought on,  
Even while the ship was blazing, knowing well  
The fire must reach their powder ; which it did.  
The spot is covered now with floating men,  
Some whole, the main in parts ; arms, legs, trunks, heads,  
Bobbing with tons of timber on the waves,  
And splinters looped with entrails of the crew.

NELSON (arousing)

Our course will be to anchor. Let them know.

HARDY

But let me ask, my lord, as needs I must,  
Seeing your state, and that our work's not done,  
Shall I, from you, bid Admiral Collingwood  
Take full on him the conduct of affairs ?

NELSON (trying to raise himself)

Not while I live, I hope ! No, Hardy ; no.  
Give Collingwood my order. Anchor all !

HARDY (hesitating)

You mean the signal's to be made forthwith ?

NELSON

I do !—By God, if but our carpenter  
Could rig me up a jury-backbone now,  
To last one hour—until the battle's done,  
I'd see to it ! But here I am—stove in—  
Broken—all logged and done for ! Done, ay done !

BEATTY (returning from the other wounded)

My lord, I must implore you to lie calm !  
You shorten what at best may not be long.

NELSON (exhausted)

I know, I know, good Beatty! Thank you well  
Hardy, I was impatient. Now I am still.  
Sit here a moment, if you have time to spare?

BEATTY and the others retire, and the two abide in silence, except for the trampling overhead and the moans from adjoining berths. NELSON is apparently in less pain, seeming to doze.

NELSON (suddenly)

What are you thinking, that you speak no word?

HARDY (waking from a short reverie)

Thoughts all confused, my lord :—their needs on deck,  
Your own sad state, and your unrivalled past ;  
Mixed up with flashes of old things afar—  
Old childish things at home, down Wessex way,  
In the snug village under Blackdon Hill  
Where I was born. The tumbling stream, the garden,  
The placid look of the grey dial there,  
Marking unconsciously this bloody hour,  
And the red apples on my father's trees,  
Just now full ripe.

NELSON

Ay, thus do little things  
Steal into my mind, too. But ah, my heart  
Knows not your calm philosophy!—There's one—  
Come nearer to me, Hardy.—One of all,  
As you well guess, pervades my memory now ;  
She, and my daughter—I speak freely to you.  
'Twas good I made that codicil this morning  
That you and Blackwood witnessed. Now she rests  
Safe on the nation's honour. . . . Let her have  
My hair, and the small treasured things I owned,  
And take care of her, as you care for me!

HARDY promises.

NELSON (resuming in a murmur)

Does love die with our frame's decease, I wonder,  
Or does it live on ever? . . .

A silence. BEATTY reapproaches.

HARDY

Now I'll leave,  
See if your order's gone, and then return.

NELSON (symptoms of death beginning to change his face)

Yes, Hardy ; yes : I know it. You must go.—  
Here we shall meet no more ; since Heaven forbend  
That care for me should keep you idle now,  
When all the ship demands you. Beatty, too,  
Go to the others who lie bleeding there :  
Them you can aid. Me you can render none !  
My time here is the briefest.—If I live  
But long enough I'll anchor. . . . But—too late—  
My anchoring's elsewhere ordered ! . . . Kiss me, Hardy :

HARDY bends over him

I'm satisfied. Thank God, I have done my duty !

HARDY brushes his eyes with his hand, and withdraws to go above,  
pausing to look back before he finally disappears.

BEATTY (watching Nelson)

Ah !—Hush around ! . . .  
He's sinking. It is but a trifle now  
Of minutes with him. Stand you, please, aside,  
And give him air.

BEATTY, the Chaplain, MAGRATH, the Steward, and attendants continue  
to regard NELSON. BEATTY looks at his watch.

BEATTY

Two hours and fifty minutes since he fell,  
And now he's going.

They wait. NELLIE dies.

CHAPLAIN

Yes. . . . He has homed to where  
There's no more sea.

BEATTY

We'll let the Captain know,  
Who will confer with Collingwood at once.  
I must now turn to these.

He goes to another part of the cockpit, a midshipman ascends to the deck,  
and the scene overclouds.

## CHORUS OF THE PITIES (aerial music)

*His thread was cut too slowly! When he fell,  
And bade his fame farewell,  
He might have passed, and shunned his long-drawn pain,  
Endured in vain, in vain!*

## SPIRIT OF THE YEARS

*Young Spirits, be not critical of That  
Which was before, and shall be after you!*

## SPIRIT OF THE PITIES

*But out of time the Mode and meritless  
That quickens sense in shapes whom, thou hast said,  
Necessitation sways! A life there was  
Among these self-same frail ones—Sophocles—  
Who visioned it too clearly, even the while  
He dubbed the Will "the gods." Truly said he,  
"Such gross injustice to their own creation  
Burdens the time with mournfulness for us,  
And for themselves with shame."<sup>1</sup>—Things mechanized  
By coils and pivots set to foreframed codes  
Would, in a thorough-sphered melodic rule,  
And governance of sweet consistency,  
Be cessed no pain, whose burnings would abide  
With That Which holds responsibility,  
Or incist.*

## CHORUS OF THE PITIES (aerial music)

*Yea, yea, yea!  
Thus would the Mover pay  
The score each puppet owes,  
The Reaper reap what his contrivance sows!  
Why make Life debtor when it did not buy?  
Why wound so keenly Right that it would die?*

## SPIRIT OF THE YEARS

*Nay, blame not! For what judgment can ye blame?—  
In that immense unweeting Mind is shown  
One far above forethinking; processive,  
Yet superconscious; a Clairvoyancy  
That knows not what It knows, yet works therewith.—*

<sup>1</sup> Soph. *Trach.* 1266-72.

*The cognizance ye mourn, Life's doom to feel,  
If I report it meetly, came unmeant,  
Emerging with blind gropes from impercipient  
By listless sequence—luckless, tragic Chance,  
In your more human tongue.*

## SPIRIT OF THE PITIES

*And hence unneeded*

*In the economy of Vitality,  
Which might have ever kept a sealed cognition  
As doth the Will Itself.*

## CHORUS OF THE YEARS (aerial music)

*Nay, nay, nay;  
Your hasty judgments stay,  
Until the topmost cyme  
Have crowned the last entablature of Time.  
O heap not blame on that in-brooding Will;  
O pause, till all things all their days fulfil!*

## SCENE V

## LONDON. THE GUILDHALL

A crowd of citizens has gathered outside to watch the carriages as they drive up and deposit guests invited to the Lord Mayor's banquet, for which event the Hall is brilliantly lit within. A cheer rises when the equipage of any popular personage arrives at the door.

## FIRST CITIZEN

Well, well! Nelson is the man who ought to have been banqueted to-night. But he is coming to Town in a coach different from these!

## SECOND CITIZEN

Will they bring his poor splintered body home?

## FIRST CITIZEN

Yes. They say he's to be tombed in marble, at St. Paul's or Westminster. We shall see him if he lays in state. It will make a patriotic spectacle for a fine day.

Boy

How can you see a dead man, father, after so long?

FIRST CITIZEN

They'll embalm him, my boy, as they did all the great Egyptian adminals.

Boy

His lady will be handy for that, won't she?

FIRST CITIZEN

Don't ye ask awkward questions.

SECOND CITIZEN

Here's another coming!

FIRST CITIZEN

That's my Lord Chāncellor Eldon. Wot he'll say, and wot he'll look!—Mr. Pitt will be here soon.

Boy

I don't like Billy. He killed Uncle John's parrot.

SECOND CITIZEN

How may ye make that out, youngster?

Boy

Mr. Pitt made the war, and the war made us want sailors; and Uncle John went for a walk down Wapping High Street to talk to the pretty ladies one evening; and there was a press all along the river that night—a regular hot one—and Uncle John was carried on board a man-of-war to fight under Nelson; and nobody minded Uncle John's parrot, and it talked itself to death. So Mr. Pitt killed Uncle John's parrot; see it, sir?

SECOND CITIZEN

You had better have a care of this boy, friend. His brain is too precious for the common risks of Cheapside. Not but what he might as well have said Boney killed the parrot when he was about it. And as for Nelson—who's now sailing shinier seas than ours, if they've rubbed Her off his slate where he's gone to,



—the French papers say that our loss in him is greater than our gain in ships ; so that logically the victory is theirs. Gad, sir, it's almost true !

A hurrahing is heard from Cheapside, and the crowd in that direction begins to hustle and show excitement.

#### FIRST CITIZEN

He's coming, he's coming ! Here, let me lift you up, my boy.  
—Why, they have taken out the horses, as I am man alive !

#### SECOND CITIZEN

Pitt for ever !—Why, here's a blade opening and shutting his mouth like the rest, but never a sound does he raise !

#### THIRD CITIZEN

I've not too much breath to carry me through my day's work, so I can't afford to waste it in such luxuries as crying Hurrah to aristocrats. If ye was ten yards off y'd think I was shouting as loud as any.

#### SECOND CITIZEN

It's a very mean practice of ye to husband yourself at such a time, and gape in dumbshow like a frog in Plaistow Marshes.

#### THIRD CITIZEN

No, sir ; it's economy ; a very necessary instinct in these days of ghastly taxations to pay half the armies in Europe ! In short, in the words of the Ancients, it's scarcely compass-mentas to do otherwise ! Somebody must save something, or the country will be as bankrupt as Mr. Pitt himself is, by all account ; though he don't look it just now.

PITT's coach passes, drawn by a troop of running men and boys. The Prime Minister is seen within, a thin, erect, up-nosed figure, with a flush of excitement on his usually pale face. The vehicle reaches the doorway to the Guildhall and halts with a jolt. PITT gets out shakily, and amid cheers enters the building.

#### FOURTH CITIZEN

Quite a triumphal entry. Such is power ;  
Now worshipped, now accursed ! The overthrow  
Of all Pitt's European policy  
When his hired army and his chosen general  
Surrendered them at Ulm a month ago,  
Is now forgotten ! Ay ; this Trafalgar

Will botch up many a ragged old repute,  
Make Nelson figure as domestic saint  
No less than country's saviour, Pitt exalt  
As zenith-star of England's firmament,  
And uncure all the bogglers of her weal  
At this adventurous time.

## THIRD CITIZEN

Talk of Pitt being ill. He looks hearty as a buck.

## FIRST CITIZEN

It's the news—no more. His spirits are up like a rocket for the moment.

## BOY

Is it because Trafalgar is near Portingal that he loves Port wine?

## SECOND CITIZEN

Ah, as I said, friend; this boy must go home and be carefully put to bed!

## FIRST CITIZEN

Well, whatever William's faults, it is a triumph for his virtues to-night!

PITT having disappeared, the Guildhall doors are closed, and the crowd slowly disperses, till in the course of an hour the street shows itself empty and dark, only a few oil lamps burning.

The SCENE OPENS, revealing the interior of the Guildhall, and the brilliant assembly of City magnates, Lords, and Ministers seated there, Mr. PITT occupying a chair of honour by the Lord Mayor. His health has been proposed as that of the Saviour of England, and drunk with acclamations.

## PITT (standing up after repeated calls)

My lords and gentlemen :—You have toasted me  
As one who has saved England and her cause.  
I thank you, gentlemen, unfeignedly.  
But—no man has saved England, let me say :  
England has saved herself, by her exertions :  
She will, I trust, save Europe by her example!

Loud applause, during which he sits down, rises, and sits down again.  
The scene then shuts, and the night without has place.

## SPIRIT OF THE YEARS

*Those words of this man Pitt—his last large words  
As I may prophesy—that ring to-night  
In their first mintage to the feasters here,  
Will spread with ageing, lodge, and crystallize,  
And stand embedded in the English tongue  
Till it grow thin, outworn, and cease to be.—  
So is't ordained by That Which all ordains;  
For words were never winged with after grace  
Or blent with happier choice of time and place,  
To hold the imagination of this strenuous race.*

SCENE VI<sup>1</sup>

## AN INN AT RENNES

Night. A sleeping-chamber. Two candles are burning near a bed in an alcove, and writing-materials are on the table.

The French admiral, VILLENEUVE, partly undressed, is pacing up and down the room.

## VILLENEUVE

These hauntings have at last nigh proved to me  
That this thing must be done. Illustrious foe  
And teacher, Nelson : blest and over blest  
In thy outgoing at the noon of strife  
When glory clasped thee round ; while wayward Death  
Refused my coaxings for the like-timed call !  
Yet I did press where thickest missiles fell,  
And both by precept and example showed  
Where lay the line of duty, patriotism,  
And honour, in that combat of despair.

He sees himself in the glass as he passes.

Unfortunate Villeneuve !—whom fate has marked  
To suffer for too firm a faithfulness.—  
An Emperor's chide is a command to die.—  
By him accursed, forsaken by my friend,  
Awhile stern England's prisoner, then unloosed  
Like some poor dolt unworth captivity,  
Time serves me now for ceasing. Why not cease ? . . .  
When, as Shades whisper in the chasmal night,

<sup>1</sup> This scene is a little antedated, to include it in the Act to which it essentially belongs.

"Better, far better, no percipience here."—  
O happy lack, that I should have no child  
To come into my hideous heritage,  
And groan beneath the burden of my name!<sup>1</sup>

## SPIRIT OF THE YEARS .

*I'll speak. His mood is ripe for such a parle.*

(Sending a voice into VILLENEUVE'S ear.)

*Thou dost divine the hour!*

## VILLENEUVE

But those stern Nays,  
That heretofore were audible to me  
At each unhappy time I strove to pass?

## SPIRIT OF THE YEARS

*Have been annulled. The Will grants exit freely;  
Yea, It says "Now." Therefore make now thy time.*

## SPIRIT OF THE PITIES

*May his sad sunken soul merge into nought  
Meekly and gently as a breeze at eve!*

## VILLENEUVE

From skies above me and the air around  
Those callings which so long have circled me  
At last do whisper "Now." Now it shall be!

He seals a letter, and addresses it to his wife; then takes a dagger from his accoutrements that are hanging alongside, and, lying down upon his back on the bed, stabs himself determinedly in many places, leaving the weapon in the last wound.

Ungrateful master; generous foes; Farewell!

VILLENEUVE dies; and the scene darkens.

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<sup>1</sup> "Quel bonheur que je n'aie aucun enfant pour recueillir mon horrible héritage et qui soit chargé du poids de mon nom!"—(Extract from the poignant letter to his wife written on this night.—See *Lanfrey* iii. 374.)

## SCENE VII

## KING GEORGE'S WATERING-PLACE, SOUTH WESSEX

The interior of the "Old Rooms" Inn. Boatmen and burghers are sitting on settles round the fire, smoking and drinking.

## FIRST BURGHER

So they've brought him home at last, hey? And he's to be solemnized with a roaring funeral?

## FIRST BOATMAN

Yes, thank God. . . 'Tis better to lie dry than wet, if canst do it without stinking on the road gravewards. And they took care that he shouldn't.

## SECOND BOATMAN

'Tis to be at Paul's; so they say that know. And the crew of the "Victory" have to walk in front, and Captain Hardy is to carry his stars and garters on a great velvet pincushion.

## FIRST BURGHER

Where's the Captain now?

SECOND BOATMAN (nodding in the direction of  
Captain Hardy's house)

Down at home here biding with his own folk a bit. I zid en walking with them on the Esplanade yesterday. He looks ten years older than he did when he went. Ay—he brought the galliant hero home!

## SECOND BURGHER

Now how did they bring him home so that he could lie in state afterwards to the naked eye!

## FIRST BOATMAN

Well, as they always do,—in a cask of sperrits.

## SECOND BURGHER

Really, now!

## FIRST BOATMAN (lowering his voice)

But what happened was this. They were a long time coming, owing to contrary winds, and the "Victory" being little more

than a wreck. And grog ran short, because they'd used near all they had to peckle his body in. So—they broached the Adm'l!

## SECOND BURGHLR

How?

## FIRST BOATMAN

Well; the plain calendar of it is, that when he came to be unhooped, it was found that the crew had drunk him dry. What was the men to do? Broke down by the battle, and hardly able to keep afloat, 'twas a most defendable thing, and it fairly saved their lives. So he was their salvation after death as he had been in the fight. If he could have knowed it, 'twould have pleased him down to the ground! How 'a would have laughed through the spigot-hole: "Draw on, my hearties! Better I shrivel than you famish." Ha-ha!

## SECOND BURGHER

It may be defendable afloat; but it seems queer ashore.

## FIRST BOATMAN

Well, that's as I had it from one that knows—Bob Loveday of Overcombe—one of the "Victory" men that's going to walk in the funeral. However, let's touch a livelier string. Peter Green, strike up that new ballet that they've lately had prented here, and were hawking about town last market-day.

## SECOND BOATMAN

With all my heart. Though my wyndpipe's a bit clogged since the wars have made beer so mortal small!

## SONG

## THE NIGHT OF TRAFALGÁR

## I

In the wild October night-time, when the wind raved round the  
land,  
And the Back-sea<sup>1</sup> met the Front-sea, and our doors were  
blocked with sand,

<sup>1</sup> In those days the hind-part of the harbour adjoining this scene was so named, and at high tides the waves washed across the isthmus at a point called "The Narrows."

And we heard the drub of Dead-man's Bay, where bones of  
thousands are,

We knew not what the day had done for us at Trafalgár.

(All) Had done,

Had done,

For us at Trafalgár!

"Pull hard, and make the Nothe, or down we go!" one says,  
says he.

We pulled; and bedtime brought the storm; but snug at home  
slept we.

Yet all the while our gallants after fighting through the day,  
Were beating up and down the dark, sou'-west of Cadiz Bay.

The dark,

The dark,

Sou'-west of Cadiz Bay!

III

The victors and the vanquished then the storm it tossed and  
tore,

As hard they strove, those worn-out men, upon that surly shore;  
Dead Nelson and his half-dead crew, his foes from near and far,  
Were rolled together on the deep that night at Trafalgár!

The deep

The deep,

That night at Trafalgár!

The Cloud-curtain draws.

CHORUS OF THE YEARS (aerial music)

*Meanwhile the month moves on to counter-deeds*

*Vast as the vainest needs,*

*And fiercely the predestined plot proceeds.*

## ACT SIXTH

## SCENE I

## THE FIELD OF AUSTERLITZ. THE FRENCH POSITION

The night is the 21st of December following, and the eve of the battle. The view is from the elevated position of the Emperor's bivouac. The air cuts keen and the sky glistens with stars, but the lower levels are covered with a white fog stretching like a sea, from which the heights protrude as dusky rocks.

To the left are discernible high and wooded hills. In the front mid-distance the plateau of Pratzen outstands, declining suddenly on the right to a low flat country covered with marshes and pools now mostly obscured. On the plateau itself are seen innumerable and varying lights, marking the bivouac of the centre divisions of the Austro-Russian army. Close to the foreground the fires of the French are burning, surrounded by soldiery. The invisible presence of the countless thousands of massed humanity that compose the two armies makes itself felt indefinitely.

The tent of NAPOLEON rises nearest at hand, with sentinel and other military figures looming around, and saddled horses held by attendants. The accents of the Emperor are audible, through the canvas from inside, dictating a proclamation.

## VOICE OF NAPOLEON

"Soldiers, the hordes of Muscovy now face you,  
To mend the Austrian overthrow at Ulm!  
But how so? Are not these the self-same bands  
You met and swept aside at Hollabrunn,  
And whose retreating forms, dismayed to flight,  
Your feet pursued along the trackways here?"

"Our own position, massed and menacing,  
Is rich in chance for opportune attack;  
For, say they march to cross and turn our right—  
A course almost their need—their stretching flank  
Will offer us, from points now prearranged——"

## VOICE OF A MARSHAL

Shows it, your Majesty, the wariness  
That marks your usual far-eyed policy,  
To openly announce your tactics thus  
Some twelve hours ere their form can actualize?



## VOICE OF NAPOLÉON

The zest such knowledge will impart to all  
Is worth the risk of leakages. (To Secretary)  
Write on.

(Dictation resumed)

"Soldiers, your sections I myself shall lead ;  
But ease your minds who would expostulate  
Against my undue rashness. If your zeal  
Sow hot confusion in the hostile files  
As your old manner is, and in our rush  
We mingle with our foes, I'll use fit care.  
Nevertheless, should issues stand at pause  
But for a wink-while, that time you will eye  
Your Emperor the foremost in the shock,  
Taking his risk with every ranksman here.  
For victory, men, must be no thing surmised,  
As that which may or may not beam on us,  
Like noontide sunshine on a dubious morn ;  
It must be sure !—The honour and the fame  
Of France's gay and gallant infantry—  
So dear, so cherished all the Empire through—  
Binds us to compass it !

Maintain the ranks ;

Let none be thinned by impulse or excuse  
Of bearing back the wounded : and, in fine,  
Be every one in this conviction firm :—  
That 'tis our sacred bond to overthrow  
These hirelings of a country not their own :  
Yea, England's hirelings, they !—a realm stiff-steeled  
In deathless hatred of our land and lives.

"The campaign closes with this victory ;  
And we return to find our standards joined  
By vast young armies forming now in France.  
Forthwith resistless, Peace establish we,  
Worthy of you, the nation, and of me !

"NAPOLÉON."

(To his Marshals)

So shall we prostrate these paid slaves of hers—  
England's, I mean—the root of all the war.

## VOICE OF MURAT

The further details sent of Trafalgár  
Are not assuring

## VOICE OF LANNES

What may the details be ?

## VOICE OF NAPOLEÓN (moodily)

We learn that six-and-twenty ships of war,  
During the fight and after, struck their flags,  
And that the tigerish gale throughout the night  
Gave fearful finish to the English rage.  
By luck their Nelson's gone, but gone withal  
Are twenty thousand prisoners, taken off  
To gnaw their finger-nails in British hulks.  
Of our vast squadrons of the summer-time  
But rags and splintered remnants now remain.—  
Thuswise Villeneuve, poor craven, quitted him !  
Thus are my projects for the navy damned,  
And England puffed to yet more bombastry. .  
—Well, well ; I can't be everywhere. No matter ;  
A victory's brewing here as counterpoise !  
These water-rats may paddle in their salt slush,  
And welcome. 'Tis not long they'll have the lead.  
Ships can be wrecked by land !

## ANOTHER VOICE

And how by land,  
Your Majesty, if one may query such ?

## VOICE OF NAPOLEÓN (sardonically)

I'll bid all states of Europe shut their ports  
To England's arrogant bottoms, slowly starve  
Her bloated revenues and monstrous trade,  
Till all her hulls lie sodden in their docks,  
And her grey island eyes in vain shall seek  
One jack of hers upon the ocean plains !

## VOICE OF SOULT

A few more master-strokes, your Majesty,  
Must be dealt hereabout to compass-such !

## VOICE OF NAPOLEON

God, yes !—Even here Pitt's guineas are the foes :  
 'Tis all a duel 'twixt this Pitt and me ;  
 And, more than Russia's host, and Austria's flower,  
 I everywhere to-night around me feel  
 As from an unseen monster haunting nigh  
 His country's hostile breath !—But come : to choke it  
 By our to-morrow's feats, which now, in brief,  
 I recapitulate.—First Soult will move  
 To forward the grand project of the day :  
 Namely : ascend in échelon, right to front,  
 With Vandamme's men, and those of Saint Hilaire :  
 Legrand's division somewhere further back—  
 Nearly wherecat I place my finger here—  
 To be there reinforced by tirailleurs :  
 Lannes to the left here, on the Olmütz road,  
 Supported by Murat's whole cavalry.  
 While in reserve, here, are the grenadiers  
 Of Oudinot, the corps of Bernadotte,  
 Rivaud, Drouet, and the Imperial Guard.

## MARSHALS' VOICES

Even as we understood, Sire, and have ordered.  
 Nought lags but day, to light our victory !

## VOICE OF NAPOLEON

Now let us up and ride the bivouacs round,  
 And note positions ere the soldiers sleep.  
 —Omit not from to-morrow's home dispatch  
 Direction that this blow of Trafalgar  
 Be hushed in all the news-sheets sold in France,  
 Or, if reported, let it be portrayed  
 As a rash fight whereout we came not worst,  
 But were so broken by the boisterous eve  
 That England claims to be the conqueror.

There emerge from the tent NAPOLEON and the Marshals, who all mount the horses that are led up, and proceed through the frost and sleet towards the bivouacs. At the Emperor's approach to the nearest soldiery they spring up.

## SOLDIERS

The Emperor ! He's here ! The Emperor's here !

AN OLD GRENADIER (approaching Napoléon familiarly)

We'll bring thee Russian guns and flags galore  
To celebrate thy coronation-day !

They gather into wisps the straw, hay, and other litter on which they have been lying, and kindling these at the dying fires, wave them as torches. This is repeated as each fire is reached, till the whole French position is one wide illumination. The most enthusiastic of the soldiers follow the Emperor in a throng as he progresses, and his whereabouts in the vast field is denoted by their cries.

CHORUS OF THE PITIES (aerial music)

*Strange suasive pull of personality !*

CHORUS OF IRONIC SPIRITS

*His projects they unknow, his grin unsee !*

CHORUS OF THE PITIES

*Their loyal luckless hearts say blindly—He !*

The night-shades close over,

## SCENE II

THE SAME. THE RUSSIAN POSITION

Midnight at the quarters of FIELD-MARSHAL PRINCE KUTÚZOF at Kresnowitz. An inner apartment is discovered, roughly adapted as a council-room. On a table with candles is unfolded a large map of Austerlitz and its environs.

The Generals are assembled in consultation round the table, WEIROTHER pointing to the map, LANGERON, BUXHÖVDEN, and MILORÁDOVICH standing by, DOKHTÓROF bending over the map, PRSCHIBISZEWSKY<sup>1</sup> indifferently walking up and down. KUTÚZOF, old and weary, with a scarred face and only one eye, is seated in a chair at the head of the table, nodding, waking, and nodding again. Some officers of lower grade are in the background, and horses in waiting are heard hoofing and champing outside.

WEIROTHER speaks, referring to memoranda, snuffing the nearest candle, and moving it from place to place on the map as he proceeds importantly.

WEIROTHER

Now here, our right, along the Olmütz Road  
Will march and oust our counterfacers there,  
Dislodge them from the Sainton Hill, and thence  
Advance direct to Brunn.—You heed me, sirs ?—

<sup>1</sup> This General's name should, it is said, be pronounced in three syllables, nearly PRSH-ey'-sky.

The cavalry will occupy the plain :  
Our centre and main strength,—you follow me?—  
Count Langeron, Dokhtórof, with Prschebiszewsky  
And Kollowrath—now on the Pratzen heights—  
Will down and cross the Goldbach rivulet,  
Seize Tilnitz, Kobelnitz, and hamlets nigh,  
Turn the French right, move onward in their rear,  
Cross Schwarsa, hold the great Vienna road :—  
So, with the nightfall, centre, right, and left,  
Will rendezvous beneath the walls of Brünn.

LANGERON (taking a pinch of snuff)

Good, General ; very good !—if Bonaparte  
Will kindly stand and let you have your way.  
But what if he do not !—if he forestall  
These sound slow movements, mount the Pratzen hills  
When we descend, fall on *our* rear forthwith,  
While we go crying for *his* rear in vain ?

KUTÚZOF (waking up)

Ay, ay, Weirother ; that's the question—ch ?

WEIROTHER (impatiently)

If Bonaparte had meant to climb up there,  
Being one so spry and so determinate,  
He would have set about it ere this eve !  
He has not troops to do so, sirs, I say :  
His utmost strength is forty thousand men.

LANGERON

Then if so weak, how can so wise a brain  
Court ruin by abiding calmly here  
The impact of a force so large as ours ?  
He may be mounting up this very hour !  
What think you, General Milorádovich ?

MILORÁDOVICH

I ? What's the use of thinking, when to-morrow  
Will tell us, with no need to think at all !

## WEIROTHIER

Pah ! At this moment he retires apace.  
 His fires are dark ; all sounds have ceased that way  
 Save voice of owl or mongrel wintering there.  
 But, were he nigh, these movements I detail  
 Would knock the bottom from his enterprize.

## KUTÚZOF (rising)

Well, well. Now this being ordered, set it going.  
 One here shall make fair copies of the notes,  
 And send them round. Colonel von Toll I ask  
 To translate part.—Generals, it grows full late,  
 And half-a-dozen hours of needed sleep  
 Will aid us more than maps. We now disperse,  
 And luck attend us all. Good-night. Good-night.

The Generals and other officers go out severally.

Such plans are—paper ! Only to-morrow's light  
 Reveals the true manœuvre to my sight !

He flaps out with his hand all the candles but one or two, slowly walks outside the house, and listens. On the high ground in the direction of the French lines are heard shouts, and a wide illumination grows and strengthens ; but the hollows are still mantled in fog.

Are these the signs of regiments out of heart,  
 And beating backward from an enemy !

[He remains pondering.

On the Pratzen heights immediately in front there begins a movement among the Russians, signifying that the plan which involves desertion of that vantage-ground is about to be put in force. Noises of drunken singing arise from the Russian lines at various points elsewhere.

KUTÚZOF re-enters his quarters with a face of misgiving.

The night shades involve the whole.<sup>1</sup>

## SCENE III

## THE SAME. THE FRENCH POSITION

Shortly before dawn on the morning of the 2nd of December. A white frost and fog still prevail in the low-lying areas ; but overhead the sky is clear. A dead silence reigns.

NAPOLEON, on a grey horse, closely attended by BERTHIER, and surrounded by MARSHALS SOULT, LANNES, MURAT, and their aides-de-

<sup>1</sup> In depicting this scene, the writer, like others, has followed without question the MS. of Count Langeron quoted by M. Thiers. But the singular soundness of the Count's own opinion in the consultation, as recorded, suggests that it may have been somewhat strengthened on paper at the expense of that of his companions.

camp, all cloaked, is discernible in the gloom riding down from the high ground before Bellowitz, on which they have bivouacked, to the village of Puntowitz on the Goklach stream, quite near the front of the Russian position of the day before on the Pratzen crest. The Emperor and his companions come to a pause, look around and upward to the hills, and listen.

NAPOLÉON

Their bivouac fires, that lit the top last night,  
Are all extinct.

LANNES

And hark you, Sire ; I catch  
A sound which, if I err not, means the thing  
We have hoped, and hoping, feared fate would not yield !

NAPOLÉON

My God, it surely is the tramp of horse  
And jolt of cannon downward from the hill  
Towards our right here, by the swampy lakes  
That face Davout ? Thus, as I sketched, they work !

MURAT

Yes ! They already move upon Telnitz.

NAPOLÉON

Leave them alone ! Nor stick nor stone we'll stir  
To interrupt them. Nought that we can scheme  
Will help us like their own stark sightlessness !—  
Let them get down to those white lowlands there,  
And so far plunge in the level that no skill,  
When sudden vision flashes on their fault,  
Can help them, though despair-stung, to regain  
The key to mastery held at yestereve !

Meantime move onward these divisions here  
Under the fog's kind shroud ; descend the slope,  
And cross the stream below the Russian lines :  
There halt concealed, till I send down the word.

NAPOLÉON and his staff retire to the hill south-east of Bellowitz as the day dawns pallidly.

'Tis good to get above that rimy cloak  
And into cleaner air. It chilled me through

When they reach the summit they are over the fog and suddenly the sun breaks forth radiantly to the left of the Pratzen upland, illuminating the

ash-hued face of NAPOLÉON and the faces of those around him. All eyes are turned first to the sun, and thence to look for the dense masses of men that had occupied the upland the night before.

MURAT

I see them not. The plateau seems deserted !

NAPOLÉON (exultantly)

Gone ; verily !—Ah, how much will you bid,  
An hour hence, for the coign abandoned now !  
The battle's ours.—It was, then, their rash march  
Downwards to Tilnitz and the Goldbach swamps  
Before dawn, that we heard.—No hurry, Lannes !  
Enjoy this sun, that rests its chubby jowl  
Upon the plain, and thrusts its bristling beard  
Across the lowlands' fleecy counterpane,  
Peering beneath our broadest hat-brims' shade. . . .  
Soult, how long hence to win the Pratzen top ?

SOULT

Some twenty minutes or less, your Majesty :  
Our troops down there, still mantled by the mist,  
Are half upon the way.

NAPOLÉON

Good ! Set forthwith

Vandamme and Saint Hilaire to mount the slopes——

Firing begins in the marsh to the right by Tilnitz and the pools, though the thick air yet hides the operations.

O, there you are, blind boozy Buxhövdén !

Achieve your worst. Davout will hold you firm.

The head of an aide-de-camp rises through the fog on that side, and he hastens up to NAPOLÉON and his companions, to whom the officer announces what has happened. DAVOUT rides off, disappearing legs first into the white-stratum that covers the attack.

Lannes and Murat, you have concern enough

Here on the left, with Prince Bagration

And all the Austro-Russian cavalry.

Haste off. The victory promising to-day

Will, like a thunder-clap, conclude the war !

The Marshals with their aides gallop away towards their respective divisions. Soon the two divisions under SOULT are seen ascending in close column the inclines of the Pratzen height. Thereupon the heads of the



Russian centre columns disclose themselves, breaking the sky-line of the summit from the other side, in a desperate attempt to regain the position vacated by the Russian left. A fierce struggle develops there between SOULT's divisions and these, who, despite their tardy attempt to recover the lost post of dominance, are pressed by the French off the slopes into the lowland.

SEMICHORUS I OF THE PITIES (aerial music)

*O Great Necessitator, heed us now!*

*If it indeed must be*

*That this day Austria smoke with slaughter,*

*Quicken the issue as Thou knowest how;*

*And dull to suffering those whom it befalls*

*To quit their lodgment in a flesh that galls!*

SEMICHORUS II

*If it be in the future human story*

*To lift this man to yet intenser glory,*

*Let the exploit be done*

*With the least sting, or none,*

*To those, his kind, at whose expense such pitch is won!*

SPIRIT OF THE YEARS

*Again ye deprecate the World-Soul's way*

*That I so long have told? Then note anew*

*(Since ye forget) the ordered potencies,*

*Nerves, sinews, trajects, eddies, ducts of It*

*The Eternal Urger, pressing change on change.*

At once, as earlier, a preternatural clearness possesses the atmosphere of the battle-field, in which the scene becomes anatomized and the living masses of humanity transparent. The controlling Immanent Will appears therein, as a brain-like network of currents and ejections, twitching, interpenetrating, entangling, and exhausting hither and thither the human forms.

SEMICHORUS I OF IRONIC SPIRITS (aerial music)

*O Inventions, can ye forget*

*That things to be were shaped and set*

*Ere mortals and this planet met?*

SEMICHORUS II

*Stand ye apostrophizing That*

*Which, working all, works but threat*

*Like some sublime fermenting-vat*

## SEMICHORUS I

*Heaving throughout its vast content  
With strenuously transmutative bent  
Though of its aim unsentient?—*

## SEMICHORUS II

*Could ye have seen Its early deeds  
Ye would not cry, as one who pleads  
For quarter, when a Europe bleeds!*

## SEMICHORUS I

*Ere ye, young Pities, had upgrown  
From out the 'deeps where mortals moan  
Against a ruling not their own,*

## SEMICHORUS II

*He of the 'Years beheld, and we,  
Creation's prentice artistry  
Express in forms that now unde*

## SEMICHORUS I

*Tentative dreams from day to day;  
Mangle its types, re-knead the clay  
In some more palpitating way;*

## SEMICHORUS II

*Beheld the rarest wrecked amain,  
Whole nigh-perfected species slain  
By those that scarce could boast a brain;*

## SEMICHORUS I

*Saw ravage, growth, diminish, add,  
Here peoples sane, there peoples mad,  
In choiceless throws of good and bad;*

## SEMICHORUS II

*Heard laughers at the ruthless dooms  
Which tortured to the eternal glooms  
Quick, quivering hearts in hecatombs.*

## CHORUS

*Us Ancients, then, it ill befits  
To quake when Slaughter's spectre flits  
Athwart this field of Austerlitz !*

## SHADE OF THE EARTH

*Pain not their young compassions by such lore,  
But hold you mute, and read the battle yonder :  
The moment marks the day's catastrophe.*

## SCENE IV

## THE SAME. THE RUSSIAN POSITION

It is about noon, and the vital spectacle is now near the village of Telnitz. The fog has dispersed, and the sun shines clearly, though without warmth, the ice on the pools gleaming under its radiance.

GENERAL BUXHÖVDEN and his aides-de-camp have reined up, and remain at pause on a hillock. The General watches through a glass his battalions, which are still disputing the village. Suddenly approach down the track from the upland of Pratzen large companies of Russian infantry helter-skelter, COUNT LANGERON is beheld to be retreating with them ; and soon, pale and agitated, he hastens up to GENERAL BUXHÖVDEN, whose face is flushed.

## LANGERON

While they are upon us you stay idle here !  
Prschebiszewsky's column is distraught and rent,  
And more than half my own made captive ! Yea,  
Kreznówitz carried, and Sokólnitz hemmed :  
The enemy's whole strength will stound you soon !

## BUXHÖVDEN

You seem to see the enemy everywhere.

## LANGERON

You cannot see them, be they here or no !

## BUXHÖVDEN

I only wait Prschebiszewsky's nearing corps  
To join Dokhtórof's to them. Here they come.

SOULT, supported by BERNADOTTE and OUDINOT, having cleared and secured the Pratzen height, his battalions are perceived descending from it on this side, behind DOKHTÓROF's division, so placing the latter between themselves and the pools.

## LANGERON

You cannot tell the Frenchmen from ourselves !  
These are the victors.—Ah—Dokhtórof—lost !

DOKHTÓROF'S troops are seen to be retreating towards the water. The watchers stand in painful tenseness.

## BUXHÖVDEN

Dokhtórof tell to save him as he may !  
We, Count, must gather up our shaken flesh  
And hurry them by the road through Austerlitz.

BUXHÖVDEN'S regiments and the remains of LANGERON'S are rallied and collected, and they retreat by way of the hamlet of Aujezd. As they go over the summit of a hill BUXHÖVDEN looks back. LANGERON'S columns, which were behind his own, have been cut off by VANDAMME'S division coming down from the Pratzen plateau. This and some detachments from DOKHTÓROF'S column rush towards the Satschan lake and endeavour to cross it on the ice. It cracks beneath their weight. At the same moment NAPOLÉON and his brilliant staff appear on the top of the Pratzen.

The Emperor watches the scene with a vulpine smile ; and directs a battery near at hand to fire down upon the ice on which the Russians are crossing. A ghastly crash and splashing follows the discharge, the shining surface breaking into pieces like a mirror, which fly in all directions. Two thousand fugitives are engulfed, and their groans of despair reach the ears of the watchers like ironical huzzas.

A general flight of the Russian army from wing to wing is now disclosed, involving in its current the EMPEROR ALEXANDER and the EMPEROR FRANCIS, with the reserve, who are seen towards Austerlitz endeavouring to rally their troops in vain. They are swept along by the disordered soldiery.

## SCENE V

THE SAME. NEAR THE WINDMILL OF PALENY

The mill is about seven miles to the southward, between the French advanced posts and the Austrians.

A bivouac fire is burning. NAPOLÉON, in grey overcoat and beaver hat turned up front and back, rides to the spot with BERTHIER, SAVARY, and his aides, and alights. He walks to and fro complacently, meditating or talking to BERTHIER. Two groups of officers, one from each army, stand in the background on their respective sides.

## NAPOLÉON

What's this of Alexander ? Weep, did he,  
Like his old namesake, but for meaner cause ?  
Ha, ha !

## BERTHIER

Word goes, your Majesty, that Colonel Toll,  
 One of Field-Marshal Prince Kutúzof's staff,  
 In the retreating swirl of overthrow,  
 Found Alexander seated on a stone  
 Beneath a leafless roadside apple-tree,  
 Out here by Göding on the Holitsch way ;  
 His coal-black uniform and snowy plume  
 Unmarked, his face disconsolate, his grey eyes  
 Mourning in tears the fate of his brave array—  
 All flying southward, save the steadfast slain.

## NAPOLÉON

Poor devil !—But he'll soon get over it—  
 Sooner than his employers oversea !—  
 Ha !—this will make friend Pitt and England writhe,  
 And cloud somewhat their lustrous Trafalgar.

An open carriage approaches from the direction of Holitsch, accompanied by a small escort of Hungarian guards. NAPOLÉON walks forward to meet it as it draws up, and welcomes the Austrian Emperor, who alights. He is wearing a grey cloak over a white uniform, carries a light walking-cane, and is attended by PRINCE JOHN OF LICHTENSTEIN, SWARZENBERG, and others. His fair coloured face contrasts strangely with the bluish pallor of NAPOLÉON's ; it is now thin and anxious.

They formally embrace. BERTHIER, PRINCE JOHN, and the rest retire, and the two Emperors are left by themselves before the fire.

## NAPOLÉON

Here on the roofless ground do I receive you—  
 My only mansion for these two months past !

## FRANCIS

Your tenancy thereof has brought such fame  
 That it must needs be one which charms you, Sir.

## NAPOLÉON

Good ! Now this war. It has been forced on me  
 Just at a crisis most inopportune,  
 When all my energies and arms were bent  
 On teaching England that her watery walls  
 Are no defence against the wrath of France  
 Aroused by breach of solemn covenants.

## FRANCIS

I had no zeal for violating peace  
Till ominous events in Italy  
Revealed the gloomy truth that France aspires  
To conquest there, and undue sovereignty.  
Since when mine eyes have seen no sign withheld  
To signify a change of purposings.

## NAPOLÉON

Yet there were terms distinctly specified  
To General Giulay in November past,  
Whereon I'd gladly fling the sword aside.  
To wit : that hot annigercnt jealousy  
Stir us no further on transalpine rule,  
I'd take the Isonzo River as our bounds.

## FRANCIS

Roundly, that I cede all !—And how may stand  
Your views as to the Russian forces here ?

## NAPOLÉON

You have all to lose by that alliancc, Sire.  
Leave Russia. Let the Emperor Alexander  
Make his own terms ; whereof the first must be  
That he retire from Austrian territory.  
I'll grant an armistice therefor. Anon  
I'll treat with him to wold a lasting peace,  
Based on some simple understandings : chief,  
That Russian armies keep to Russian soil,  
And that, moreover, every English keel  
Be locked from out the ports of his domain.  
Meanwhile to you I'll tender this good word :  
Keep Austria to herself. To Russia bound,  
You pay your own costs with your provinces,  
And Alexander's likewise thcrewithal.

## FRANCIS

I sec as much, and long have seen it, Sire ;  
And standing here the vanquished, let me own  
What happier issues might have left unsaid : . . .

Long, long I have lost the wish to bind myself  
 To Russia's purposes, and Russia's risks,  
 Little do I count these alliances  
 With Powers that have no substance seizable !  
 As they converse they walk away

## AN AUSTRIAN OFFICER

O strangest scene of an eventful life,  
 This junction that I witness here to-day !  
 An Emperor—in whose majestic veins  
 Aeneas and the proud Caesars line  
 Claim yet to live, and those scarce less renowned,  
 The dauntless Hawks' Hold Counts, of gallantry  
 So great in fame one thousand years ago—  
 To bend with deference and manners mild  
 In talk with this adventuring campaigner,  
 Raised but by pikes above the common herd !

## ANOTHER AUSTRIAN OFFICER

Ay ! There be Satschan swamps and Pratzén heights  
 In royal lines, as here at Austerlitz  
 The Emperors again did war near

## FRANCIS

Then, to this armistice, which shall be called  
 Immediately at all points, I agree,  
 And pledge my word that my august ally  
 Accept it likewise, and withdraw his force  
 By daily measured march to his own realm

## NAPOLEON

For him I take your word And pray believe  
 That rank ambitions are your own, not mine ;  
 That though I have postured as your enemy,  
 And likewise Alexander's, we are one  
 In interests, have in all things common cause  
 One country sows these mischiefs Europe through  
 By her insidious chink of luring one—  
 False featured England, who, to aggrandize  
 Her name, her influence, and her revenues,  
 Schemes to impioopiate the whole world's trade,  
 And starves and bleeds the folk of other lands.

Her rock-rimmed situation walls her off  
Like a slim selfish mollusk in its shell  
From the wide views and fair fraternities  
Which on the mainland we reciprocate,  
And quicks her quest for profit in our woes!

## FRANCIS

I am not competent, your Majesty,  
To estimate that country's conscience now,  
Nor to engage on my ally's behalf  
That English ships be shut from Russian trade.  
But joyful am I that in all things else  
My promise can be made; and that this day  
Our conference ends in friendship and esteem.

## NAPOLÉON

I will send Savary at to-morrow's blink  
And make all lucid to the Emperor.  
For us, I wholly can avow as mine  
The cordial spirit of your Majesty.

They retire towards the carriage of FRANCIS. BERTHIER, SAVARY, LICHTENSTEIN, and the suite of officers advance from the background, and with mutual gestures of courtesy and amicable leave-takings the two Emperors part company.

## CHORUS OF THE PITIES (aerial music)

*Each for himself, his family, his heirs;  
For the wan weltering nations who concerns, who cares?*

## CHORUS OF IRONIC SPIRITS

*A pertinent query, in truth!—  
But spoil not the sport by your ruth:  
'Tis enough to make hulf  
Yonder zodiac laugh  
When rulers begin to allude  
To their lack of ambition,  
And strong opposition  
To all but the general good!*

## SPIRIT OF THE YEARS

*Hush levities. Events press: turn ye westward.  
A nebulous curtain draws slowly across,*



## SCENE VI

SHOCKERWICK HOUSE, NEAR BATH

The interior of the Picture Gallery. Enter WILTSHIRE the owner, and PITT, who looks emaciated and walks feebly.

WILTSHIRE (pointing to a portrait)

Now here you have the lady we discussed :

A fine example of his manner, sir ?

PITT

It is a fine example, sir, indeed,—  
With that transparency amid the shades,  
And those thin blue-green-greyish leafages  
Behind the pillar in the background there,  
Which seem the leaves themselves.—Ah, this is Quin.

(Moving to another picture.)

WILTSHIRE

Yes, Quin. A man of varied parts, though rough  
And choleric at times. Yet, at his best,  
As Falstaff, never matched, they say. But I  
Had not the fate to see him in the flesh.

PITT

Churchill well carves him in his "Characters":—  
"His eyes, in gloomy socket taught to roll,  
Proclaimed the sullen habit of his soul.  
In fancied scenes, as in Life's real plan,  
He could not for a moment sink the man :  
Nature, in spite of all his skill, crept in ;  
Horatio, Dorax, Falstaff—still 'twas Quin."  
—He was at Bath when Gainsborough settled there  
In that house in the Circus which we know.—  
I like the portrait much.—The brilliancy  
Of Gainsborough lies in this his double sway :  
Sovereign of landscape he ; of portraiture  
Joint monarch with Sir Joshua. . . . Ah ?—that's—hark !  
Is that the patter of a horse's hoofs  
Along the road ?

WILTSHIRE

I notice nothing, sir,

PITT

It is a gallop, growing quite distinct.  
And—can it be a messenger for me!

WILTSHIRE

I hope no ugly European news  
To stop the honour of this visit, sir!

They listen. The gallop of the horse grows louder, and is checked at the door of the house. There is a hasty knocking, and a courier, splashed with mud from hard riding, is shown into the gallery. He presents a dispatch to PITT, who sits down and hurriedly opens it.

PITT (to himself)

O heavy news indeed! . . . Disastrous; dire!

He appears overcome as he sits, and covers his forehead with his hand.

WILTSHIRE

I trust you are not ill, sir?

PITT (after some moments)

Could I have

A little brandy, sir, quick brought to me?

WILTSHIRE

In one brief minute.

Brandy is brought in, and PITT takes it.

PITT

Now leave me, please, alone. I'll call anon.

Is there a map of Europe handy here?

WILTSHIRE fetches a map from the library, and spreads it before the minister. WILTSHIRE, courier, and servant go out.

O God that I should live to see this day!

He remains awhile in a profound reverie; then resumes the reading of the dispatch.

"Defeated—the Allies—quite overthrown  
At Austerlitz—last week."—Where's Austerlitz?  
—But what avails it where the place is now;  
What corpse is curious on the longitude

And situation of his cemetery! . . .  
The Austrians and the Russians overcome,  
That vast adventuring army is set free  
To bend unhindered strength against our strand. . . .  
So do my plans through all these plodding years  
Announce them built in vain!  
His heel on Europe, monarchies in chains  
To France, I am as though I had never been!

He gloomily ponders the dispatch and the map some minutes longer. At last he rises with difficulty, and rings the bell.

A servant enters.

Call up my carriage, please you, now at once;  
And tell your master I return to Bath  
This moment—I may want a little help  
In getting to the door here.

#### SERVANT

Sir, I will,  
And summon you my master instantly.

He goes out and re-enters with WILTSHIRE. PITT is assisted from the room.

#### PITT

Roll up that map. 'Twill not be needed now  
These ten years! Realms, laws, peoples, dynasties,  
Are churning to a pulp within the maw  
Of empire-making Lust and personal Gain!

[Exeunt PITT, WILTSHIRE, and servant; and in a few minutes the carriage is heard driving off, and the scene closes.]

### SCENE VII

PARIS. A STREET LEADING TO THE TUILERIES

It is night, and the dim oil lamps reveal a vast concourse of citizens of both sexes around the Faence gates and in the neighbouring thoroughfares.

SPIRIT OF THE YEARS (to the Spirit of Rumour)

*Thou may'st descend and join this crowd awhile,  
And speak what things shall come into thy mouth.*

## SPIRIT SINISTER

*I'll harken! I wouldn't miss it for the groans of another Austerlitz!*

The Spirit of Rumour enters on the scene in the disguise of a young foreigner.

SPIRIT (to a street-woman)

*Lady, a late hour this to be afoot!*

## WOMAN

But such is meet in gallant dames like me,  
For now He neais!—after a three months' whirl  
Of victories won on fields whose homely names  
Had never swept the ear of mortal man  
Beyond the haunts of neighbour peasantry;  
But, cymballed now by deathless deeds, become  
Familiar rhythms in remotest homes!

## SPIRIT

*Rare! To it again. I could give heed all night.*

## WOMAN

Poor profit, then, to me from my true trade,  
Wherein hot competition is so rife  
Already, since these victories brought to town  
So many foreign jobbers in my line,  
That I'd best hold my tongue from praise of fame!  
However, one is caught by popular zeal,  
And though five midnights have not brought a son,  
I, too, chant *Jubilate* like the rest.—

In courtesies have haughty monarchs vied  
Towards the Conqueror! who, with men-at-arms  
One quarter theirs, has vanquished by his nerve  
Vast musterings four-hundred-thousand strong,  
And given new tactics to the art of war  
Unparalleled in Europe's history!

## SPIRIT

*What man is this, whose might thou blazonest so—  
Who makes the earth to tremble, shakes old thrones,  
And turns the plains to wilderness?*

WOMAN

Dost ask

As ignorant, yet asking can define?  
What mean you, traveller?

SPIRIT

*I am a stranger here,  
A wandering wight, whose life has not been spent  
This side the globe, though I can speak the tongue.*

WOMAN

Your air has truth in't; but your state is strange!  
Had I a husband he should tackle thee.

SPIRIT

*Dozens thou hast had—batches more than she  
Samaria knew, if now thou hast not one!*

WOMAN

Wilt take the situation from this hour?

SPIRIT

*Thou know'st not what thy frailty asks, good dame!*

WOMAN

Well, learn in small the Emperor's chronicle,  
As gleaned from what my soldier-husbands say:—  
Some five-and-forty standards of his foes  
Are brought to Paris, borne triumphantly  
In proud procession through the surging streets,  
Ever as brands of fame to shine aloft  
In dim-lit senate-halls and city aisles.

SPIRIT

*Fair Munich sparkled with festivity  
As there awhile he tarried, and was met  
By the gay Joséphine your Empress here.—  
There, too, Eugène—*

WOMAN

Napoléon's stepson he—

## SPIRIT

*Received for gift the hand of fair Princess  
Augusta (daughter of Bavaria's crown,  
Forced from her plighted troth to Baden's heir),  
And, to complete his honouring, was hailed  
Successor to the throne of Italy.*

## WOMAN

How know you, ere this news has got abroad?

## SPIRIT

*Channels have I the common people lack.—  
There, on the nonce, the forenamed Baden prince  
Was joined to Stéphanie Beauharnais, her  
Who stands as daughter to the man we wait,  
Some say as more.*

## WOMAN

They do? Then such not I.  
Can revolution's dregs so soil thy soul  
That thou shouldst doubt the eldest son thereof?  
'Tis dangerous to insinuate nowadays!

## SPIRIT

*Right! Lady many-soused, more charity  
Uprims in thee than in some loftier ones  
Who would not name thee with their white-washed  
tongues.—  
Enough. I am one whom, didst thou know my name,  
Thou would'st not grudge a claim to speak his mind.*

## WOMAN

A thousand pardons, sir.

## SPIRIT

*Resume thy tale  
If so thou wishest.*

## WOMAN

Nay, but you know best——

## SPIRIT

*How laurelled progress through applauding crowds  
Have mark'd his journey home. How Strassburg town,  
Stuttgart, Carlsruhe, acclaimed him like the rest:*

*How pageantry would here have welcomed him,  
Had not his speed outstript intelligence.  
—Now will a glimpse of him repay thee. Hark!*

Shouts arise and increase in the distance, announcing BONAPARTE'S approach.

*Well, Buonaparté has revived by land,  
But not by sea. On that thwart element  
Never will he incorporate his dream,  
And float as master!*

WOMAN

What shall hinder him?

SPIRIT

*That which has hereto. England, so to say.*

WOMAN

But she's in straits. She's lost her Nelson now,  
(A worthy man: he loved a woman well!)  
George drools and babbles in a darkened room;  
Her heaven-born Minister declines apace;  
All smooths the Emperor's sway.

SPIRIT

*Tales have two sides,  
Sweet lady. Vamped-up versions reach thee here.—  
That Austerlitz was lustrous none ignores,  
But would it shock thy garrulousness to know  
That the true measure of this Trafalgar—  
Utter defeat, ay, France's naval death—  
Your Emperor bade be hid?*

WOMAN

The seer's gift  
Has never plenteously endowed me, sir,  
As in appearance you. But to plain sense  
Things seem as stated.

SPIRIT

*We'll let seemings be.—  
But know, these English take to liquid life  
Right patly—nursed therefor in infancy*

*By rimes and rains which creep into their blood,  
Till like seeks like. The sea is their dry land,  
And, as on cobbles you, they wayfare there.*

WOMAN

Heaven prosper, then, their watery wayfarings  
If they'll leave us the land!—(The Imperial carriage appears.)  
The Emperor!—

Long live the Emperor!—He's the best by land.

BONAPARTE'S carriage arrives, without an escort. The street lamps shine in, and reveal the EMPRESS JOSÉPHINE seated beside him. The plaudits of the people grow boisterous as they hail him Victor of Austerlitz. The more active run after the carriage, which turns in from the Rue St. Honoré to the Carrousel, and thence vanishes into the Court of the Tuilleries.

WOMAN

May all success attend his next exploit!

SPIRIT

*Namely: to put the knife in England's trade,  
And teach her treaty-manners—if he can!*

WOMAN

I like not your queer knowledge, creepy man.  
There's weirdness in your air. I'd call you ghost  
Had not the Goddess Reason laid all such  
Past Mother Church's cunning to restore.

—Adieu. I'll not be yours to-night. I'd starve first!  
She withdraws. The crowd wastes away, and the Spirit vanishes.

## SCENE VIII

PUTNEY. BOWLING GREEN HOUSE

PITT's bedchamber, from the landing without. It is afternoon. At the back of the room as seen through the doorway is a curtained bed, beside which a woman sits, the LADY HESTER STANHOPE. Bending over a table at the front of the room is SIR WALTER FARQUHAR, the physician. PARSLow the footman and another servant are near the door.

TOMLINE, Bishop of Lincoln, enters.

FARQUHAR (in a subdued voice)

I grieve to call your lordship up again,  
But symptoms lately have disclosed themselves  
That mean the knell to the frail life in him.



And whatsoever things of gravity  
It may be needful to communicate,  
Let them be spoken now Time may not serve  
If they be much delayed

TOMLIN

Ah, stands it thus?

The name of his disease is—Austereitz!  
His brow's inscription has been Austereitz  
From that dire morning in the month just past  
When tongues of rumour twanged the world across  
From its hid nook on the Moorish plains

TARQUIN

And yet he might have borne it, had the weight  
Of governmental shackles been unclipped,  
Even partly, from his limbs last Lammastide,  
When that despairing journey to the King  
At Gloucester Lodge by Wessex shore was made  
To beg such But relief the King refused  
“Why want you Fox? What—Glenville and his  
friends?”

He harped “You are sufficient without these—  
Rather than Fox, why, give me civil war!”  
And fibre that would rather snap than shrink  
Held out no longer Now the upshot neals

LADY HESTER STANHOPE turns her head and comes forward

LADY HESTER

I am grateful you are here again, good friend!  
He's sleeping some light seconds, but once more  
Has asked for tidings of Lord Hallowby,  
And murmured of his mission to Berlin  
As Europe's haggard hope, if, sure, it be  
That any hope remain!

TOMLIN

There's no news yet—

These several days while I have been sitting by him  
He has inquired the quarter of the wind,  
And where that moment beaked the stable cock  
When I said “List,” he answered “That is well!”  
Those are the breezes that will speed him home!”  
So cling his heart strings to his country's cause.

## FARQUHAR

I fear that Wellesley's visit here by now  
Strung him to tensest strain. He quite broke down,  
And has fast faded since.

## LADY HESTER

Ah I now he wakes.  
Please come and speak to him as you would wish  
(to TOMLINE).

LADY HESTER, TOMLINE, and FARQUHAR retire behind the bed, where in a short time voices are heard in prayer. Afterwards the Bishop goes to a writing-table, and LADY HESTER comes to the doorway. Steps are heard on the stairs, and PIER's friend ROSÉ, the President of the Board of Trade, appears on the landing and makes inquiries.

## LADY HESTER (whispering)

He wills the wardenry of his affairs  
To his old friend the Bishop. But his words  
Bespeak too much anxiety for me,  
And underrate his services so far  
That he has doubts if his high deeds deserve  
Such size of recognition by the State  
As would award slim pensions to his kin.  
He had been fain to write down his intents,  
But the quill dropped from his unmuscled hand.—  
Now his friend Tomline pens what he dictates  
And gleans the lippings of his last desires.

ROSE and LADY HESTER turn. They see the Bishop bending over the bed with a sheet of paper on which he has previously been writing. A little later he dips a quill and holds it within the bed-curtain, spreading the paper beneath. A thin white hand emerges from behind the curtain and signs the paper. The Bishop beckons forward the two servants, who also sign.

FARQUHAR on one side of the bed, and TOMLINE on the other, are spoken to by the dying man. The Bishop afterwards withdraws from the bed and comes to the landing where the others are.

## TOMLINE

A list of his directions has been drawn,  
And feeling somewhat more at mental ease  
He asks Sir Walter if he has long to live.  
Farquhar just answered, in a soothing tone,

That hope still frailly breathed recovery.  
At this my dear friend smiled and shook his head,  
As if to say: "I can translate your words,  
But I reproach not friendship's lullabies."

ROSE

Rest he required; and rest was not for him.

FARQUHAR comes forward as they wait.

FARQUHAR

His spell of concentration on these things,  
Determined now, that long have wasted him,  
Have left him in a numbing lethargy,  
From which I fear he may not rouse to strength  
For speech with earth again.

ROSE

But hark. He does.  
They listen.

PITT

My country! How I leave my country! . . .

TOMLINE

Ah,—  
Immense the matter those poor words contain!

ROSE

Still does his soul stay wrestling with that theme,  
And still it will, even semi-consciously,  
Until the drama's done.

They continue to converse by the doorway in whispers. PITT sinks slowly into a stupor, from which he never awakens.

SPIRIT OF THE PITIES (to the Spirit of the Years)

*Do you intend to speak to him ere the close?*

SPIRIT OF THE YEARS

*Nay, I have spoke too often! Time and time,  
When all Earth's light has lain on the nether side,  
And yapping midnight winds have leapt on roofs,  
And raised for him an evil harlequinade  
Of national disasters in long train,*

*That tortured him with harrowing grimace,  
Have I communed with that intelligence.  
Now I would leave him to pass out in peace,  
And seek the silence unperturbedly.*

## SPIRIT SINISTER

*Even ITS official Spirit can show ruth  
At man's jag end, when his destruction's sure !*

## SPIRIT OF THE YEARS

*It suits us ill to carvil each with each.  
I might retort. I only say to thee  
ITS slaves we are : ITS slaves must ever be !*

## CHORUS (aerial music)

*Yea, from the Void we fetch, like these,  
And tarry till That please  
To null us by Whose stress we emanate.—  
Our incorporeal sense,  
Our overseeings, our supernal state,  
Our readings Why and Whence,  
Are but the flower of Man's intelligence ;  
And that but an unreckoned incident  
Of the all-urging Will, raptly magnipotent.*

*A gauze of shadow overdraws.*



## PART SECOND

### CHARACTERS

#### I. PHANTOM INTELLIGENCES

{ THE ANCIENT SPIRIT OF THE YEARS. CHORUS OF THE YEARS.	{ THE SPIRIT OF RUMOUR. CHORUS OF RUMOURS.
{ THE SPIRIT OF THE PITIES. CHORUS OF THE PITIES.	THE SHADE OF THE EARTH.
{ SPIRITS SINISTER AND IRONIC. CHORUSES OF SINISTER AND IRONIC SPIRITS.	SPIRIT-MESSENGERS RECORDING ANGELS.

#### II. PERSONS

The names printed in italics are those of mute figures.

##### MEN

GEORGE THE THIRD.	<i>ment, and Persons of Quality and Office.</i>
THE PRINCE OF WALES, afterwards PRINCE REGENT.	
<i>The Royal Dukes,</i>	
FOX.	<i>Sir Arthur Wellesley, afterwards Lord Wellington.</i>
PERCEVAL.	SIR JOHN MOORE.
CASTLEREAGH.	SIR JOHN HOPE.
AN UNDER-SECRETARY OF STATE.	<i>Sir David Baird.</i>
SHERIDAN.	<i>General Beresford.</i>
THE DUKE OF BEDFORD.	COLONEL ANDERSON.
LORD MOIRA	COLONEL GRAHAM.
TWO YOUNG LORDS	MAJOR COLBORNE, PRINCIPAL AID-DE-CAMP TO MOORE.
<i>Lords Yarmouth and Keith.</i>	CAPTAIN HARDINGE.
ANOTHER LORD.	<i>Paget, Fraser, Hill, Napier.</i>
<i>Other Peers, Ambassadors, Ministers, ex-Ministers, Members of Parlia-</i>	

## THE DYNASTS

A CAPTAIN OF HUSSARS AND  
OTHERS

*Other English Generals Colonels  
Aides Couriers and Military  
Officers*

TWO SHILS

TWO ARMY SUTGRONS

AN ARMY CHAMBERLAIN

A SERGEANT OF THE WAGGON  
TRAIN

A SERGEANT OF THE FORT  
THIRD

TWO SOLDIERS OF THE NINTH  
*English Force*

DISBLEDERS AND SPY AGGILIS

DR WILLIS

SIR HENRY HALFORD

DR HEBERDIN

DR BAILLI

THE KING'S ALTHOUGH

A GENTLEMAN

TWO ATTENDANTS ON THE KING

MEMBERS OF A LONDON CLUB

AN ENGLISHMAN IN VIENNA

TROTTEL SECRETARY TO THE

MR BIGOT

MR FORTH MASTER OF CIRCUMSTANCES

SERVANTS

*A Beau A Constable etc*

NAPOLEON BONAPARTE

*Joseph Bonaparte*

*Louis and Jérôme Bonaparte and  
other Members of Napoleon's  
Family*

CAMBACLÈS, ARCH CHANCELLOR

FALLFERN

PRESIDENT OF THE SENATE

*Canlaincourt*

*Lehrer Duc Prince of Neuschâtel*

*Grand Duke of Berg*

*Prince d'Artois*

CHAMBERLAIN FOREIGN MINISTER

DIPLASMAT CHAMBERLAIN

MUI AT

SOULT

MASSÉNA

BECKHOLD

JUNOT

LOY

LOISON

*Various names and other French  
Marshals General and reg-  
imental Officers Aides and  
Couriers*

TWO FRENCH SUBSTITUTES

ANOTHER FRENCH OFFICER

*French Forces*

*Grand Marshal Count Monneret  
Heralds and other Officials at  
Napoleon's marriage*

ABBÉ DE PIÉRI CHAPLAIN MASTER

*Courtsant First Physician*

BOUPDIE SECOND PIN

SICILIAN

DUBOIS ACCOUCHEUR

*Midwife at a Bill*

TWO SERVANTS AT THE TUI-  
LÉRIES

A PAISAN CROWD

GUILLÉT DE GIVINCHET A CON-  
SILLAR

*Louis XVIII of France*

*French Princes in England*

THE KING OF PRUSSIA

*Prince Henry of Prussia*

*Prince Royal of Sardinia*

PRINCE HOHNHEIM

*Generals Ruel, Tinnichen and*

*Attendant Officers*

*Prussian Forces*

PRUSSIAN STRAGGLERS

BERLIN CITIZENS

CARLOS IV KING OF SPAIN

LEONARDO PRINCE OF ASTURIAS

Son to the King

GODOY PRINCE OF PIEDMONT

lover of the Queen

COUNT OF MONTIJO

VISCOUNT MATEROSA  
DON DIEGO DE LA VEGA.

} Spanish  
Deputies

*Godoy's Guards and other Soldiery.*

SPANISH CITIZENS.

A LIFE-GUARDSMAN OF ARANJUEZ.

A SERVANT TO GODOY.

*Spanish Forces.*

*Camp-Followers.*

*Muleteers.*

FRANCIS, EMPEROR OF AUSTRIA.

METTERNICH.

ANOTHER AUSTRIAN MINISTER.

SCHWARZENBERG.

D'AUDENARDE, AN EQUERRY.

AUSTRIAN OFFICERS.

AIDES-DE-CAMP.

*Austrian Forces.*

*Couriers and Secretaries.*

VIENNESE CITIZENS.

THE EMPEROR ALEXANDER.

*The Grand-Duke Constantine.*

*Prince Labanoff.*

*Count Lieven.*

*Generals Bennigsen, Onwaroff, and others.*

*Officers in attendance on Alexander.*

## WOMEN

CAROLINE, PRINCESS OF WALES.

DUCHESS OF YORK.

DUCHESS OF RUTLAND.

MARCHIONESS OF SALISBURY.

MARCHIONESS OF HERTFORD.

*Other Peersesses.*

MRS. FITZHERBERT.

*Ambassadors' Wives, Wives of  
Ministers and Members of  
Parliament, and other Ladies  
of Note.*

THE EMPRESS JOSÉPHINE.

HORTENSE, QUEEN OF HOLLAND.

*The Mother of Napoleon.*

*Princess Pauline, and others of  
Napoleon's Family.*

DUCHESS OF MONTEBELLO.

MADAME DE MONTESQUIOU.

MADAME BLAISE, NURSE TO

MARIE LOUISE.

*Wives of French Ministers, and of  
other Officials.*

*Other Ladies of the French Court.*

DUCHESS OF ANGOULÈME.

LOUISA, QUEEN OF PRUSSIA.

*The Countess Voss, Lady-in-Waiting.*

BERLIN LADIES.

MARÍA LUISA, QUEEN OF SPAIN.

THEREZA OF BOURBON, WIFE OF  
GODOY.

DOÑA JOSEFA TUDO, MISTRESS OF  
GODOY.

*Lady-in-Waiting to the Queen.*

*A Servant.*

M. LOUISA BEATRIX, EMPRESS OF  
AUSTRIA.

THE ARCHDUCHESS MARIA LOUISA,  
afterwards the EMPRESS MARIE  
LOUISE.

MADAME METTERNICH.

LADIES OF THE AUSTRIAN COURT.

THE EMPRESS-MOTHER OF RUSSIA.

GRAND-DUCHESS ANNE OF RUSSIA.





## ACT FIRST

### SCENE I

LONDON. FOX'S LODGINGS, ARLINGTON STREET

FOX, the Foreign Secretary in the new Ministry of All-the-Talents, sits at a table writing. He is a stout, swarthy man, with shaggy eyebrows, and his breathing is somewhat obstructed. His clothes look as though they had been slept in. TROTTER, his private secretary, is writing at another table near.

A servant enters

SERVANT

Another stranger presses to see you, sir.

FOX (without raising his eyes)

Oh; another. What's he like?

SERVANT

A foreigner, sir; though not so out-at-elbows as might be thought from the denomination. He says he's from Gravesend, having lately left Paris, and that you sent him a passport. He comes with a police-officer.

FOX

Ah, to be sure. I remember. Bring him in, and tell the officer to wait outside. (Servant goes out) Trotter, will you leave us for a few minutes? But be within hail.

The secretary retires, and the servant shows in a man who calls himself GUILLI DE GIVRIERRE—a tall, thin figure of thirty, with restless dark eyes. The door being shut behind him, he is left alone with the minister. FOX points to a seat, leans back, and surveys his visitor.

GEVRILLIÈRE

Thanks to you, sir, for this high privilege  
Of hailing England, and of entering here.  
Without a fore-extended confidence  
Like this of yours, my plans would not have sped.

(A pause.)

Europe, alas ! sir, has her waiting foot  
Upon the sill of further slaughter-scenes !

FOX

I fear it is so !—In your lines you wrote,  
I think, that you are a true Frenchman born ?

GEVRILLIÈRE

I did, sir.

FOX

How contrived you, then, to cross ?

GEVRILLIÈRE

It was from Embden that I shipped for Gravesend,  
In a small sailer called the "Toby," sir,  
Masked under Prussian colours. Embden I reached  
On foot, on horseback, and by sundry shifts,  
From Paris over Holland, secretly.

FOX

And you are stored with tidings of much pith,  
Whose tenour would be priceless to the state ?

GEVRILLIÈRE

I am. It is, in brief, no more nor less  
Than means to mitigate and even end  
These welfare-wasting wars ; ay, usher in  
A painless spell of peace.

FOX

Prithee speak on.

No statesman can desire it more than I.

GEVRILLIÈRE (looking to see that the door is shut)

No nation, sir, can live its natural life,  
Or think its thoughts in these days unassailed,  
No crown-capt head enjoy tranquillity.

The fount of such high spring-tide of disorder,  
Fevered disquietude, and forceful death,  
Is One,— a single man. He—need I name ?—  
The ruler is of France.

FOX

Well, in the past  
I fear that it has looked so. But we see  
Good reason still to hope that broadening views,  
Politer wisdom, now is helping him  
To saner guidance of his arrogant car.

GEVRILLIÈRE

The generous hope will never be fulfilled !  
Ceasing to bluff, then ceases he to be.  
None sees that written largelier than himself.

FOX

Then what may be the valued revelation  
That you can unlock in such circumstance ?  
Sir, I incline to spell you as a spy,  
And not the honest help for honest men  
You gave you out to be !

GEVRILLIÈRE

I beg you, sir,  
To spare me that suspicion. Never a thought  
Could be more groundless. Solemnly I vow  
That notwithstanding what his signals show  
The Emperor of France is as I say.—  
Yet bring I good assurance, and declare  
A medicine for all bruised Europe's sores !

FOX (impatiently)

Well, parley to the point, for I confess  
No new negotiation do I note  
That you can open up to work such cure.

GEVRILLIÈRE

To speak then to the point permit me, sir :—  
The sovereign remedy for an ill effect  
Is the extinction of its evil cause.

Safely and surely how to compass this  
I have the weighty honour to disclose,  
Certain immunities being guaranteed  
By those your power can influence, and yourself.

FOX (astonished)

Assassination ?

GEVRILLIÈRE

I care not for names !  
A deed's true name is as its purpose is.  
The lexicon of Liberty and Peace  
Defines not this deed as assassination ;  
Though maybe it is writ so in the tongue  
Of courts and universal tyranny.

FOX

Why brought you this proposal here to me ?

GEVRILLIÈRE

My knowledge of your love of things humane,  
Things free, things fair, of truth, of tolerance,  
Right, justice, national felicity,  
Prompted belief and hope in such a man !—  
The matter is by now well forwarded,  
A house at Plassy hired as pivot-point  
From which the sanct intention can be worked,  
And soon made certain. To our good allies  
No risk attaches ; merely to ourselves.

FOX (touching a private bell)

Sir, your unconscioned hardihood confounds me  
And your mind's measure of my character  
Insults it sorely. By your late-sent lines  
Of specious import, by your bland address,  
I have been led to prattle hopefully  
With a cut-throat confessed !

The head constable and the secretary enter at the same moment.

Ere worse befall,

Sir, up and get you gone most dexterously !  
Conduct this man ; lose never sight of him (to the officer)  
Till haled aboard some anchor-weighting craft  
Bound to remotest coasts from us and France.

GEVRILLIÈRE (unmoved)

How you may handle me concerns me little.  
The project will as roundly ripe itself  
Without as with me. Trusty souls remain,  
Though my far bones bleach white on austral shores !—  
I thank you for the audience. Long ere this  
I might have reft your life ! Ay, notice here—

(He produces a dagger ; which is snatched from him.)

They need not have done that ! Even had you risen  
To wrestle with, insult, strike, pinion me,  
It would have lain unused. In hands like mine  
And my allies', the man of peace is safe,  
Treat as he may our corporal tenement  
In his misreading of a moral code.

[Exit GEVRILLIÈRE and the constable.

FOX

Trotter, indeed you well may stare at me !  
I look warm, eh ?—and I am windless, too ;  
I have sufficient reason to be so.  
That dignified and pensive gentleman  
Was a bold bravo, waiting for his chance.  
He sketched a scheme for murdering Bonaparte,  
Either—as in my haste I understood—  
By shooting from a window as he passed,  
Or by some other wry and stealthy means  
That haunt sad brains which brood on despotism,  
But lack the tools to justly cope therewith ! . . .  
On later thoughts I feel not fully sure  
If, in my ferment, I did right in this.  
No ; hail at once the man in charge of him,  
And give the word that he is to be detained.

The secretary goes out. FOX walks to the window in deep reflection till the secretary returns.

SECRETARY

I was in time, sir. He has been detained.

FOX

Now what does strict state-honour ask of me ?—  
No less than that I bare this poppling plot  
To the French ruler and our fiercest foe !—

Maybe 'twas but a hoax to pocket pay ;  
And yet it can mean more . . .  
The man's indifference to his own vague doom  
Beamed out as one exalted trait in him,  
And showed the altitude of his rash dream !—  
Well, now I'll get me on to Downing Street,  
There to draw up a note to Talleyrand  
Retailing him the facts.—What signature  
Subscribed this desperate fellow when he wrote ?

## SECRETARY

"Guillet de la Gevriillière." Here it stands.

## FOX

Doubtless it was a false one. Come along.

(Looking out of the window.)

Ah—here's Sir Francis Vincent : he'll go with us.  
Ugh, what a twinge ! Time signals that he draws  
Towards the twelfth stroke of my working-day !  
I fear old England soon must voice her speech  
With Europe through another mouth than mine !

## SECRETARY

I trust not, sir. Though you should rest awhile.  
The very servants half are invalid  
From the unceasing labours of your post,  
And these cloaked visitors of every clime  
That market on your magnanimity  
To gain an audience morning, night, and noon,  
Leaving you no respite.

## FOX

'Tis true ; 'tis true.—

How I shall love my summer holiday  
At pleasant Saint-Ann's Hill !

He leans on the secretary's arm, and they go out.

## SCENE II

## THE ROUTE BETWEEN LONDON AND PARIS

A view now nocturnal, now diurnal, from on high over the Straits of Dover, and stretching from city to city. By night Paris and London seem each as a little swarm of lights surrounded by a halo ; by day as a confused glitter of white and grey. The Channel between them is as a mirror reflecting the sky, brightly or faintly, as the hour may be.

## SPIRIT OF THE PITILS

*What mean these couriers shooting shuttlewise  
To Paris and to London, turn and turn ?*

## RUMOURS (chanting in antiphons)

## I

*The aforesaid tidings from the minister, spokesman in England's  
cause to states afar,*

## II

*Traverse the waters borne by one of such ; and thereto Bonaparte's  
responses are :*

## I

*"The principles of honour and of truth which ever actuate the  
sender's mind*

## II

*"Herein are written largely ! Take our thanks : we read that  
this conjuncture undesigned*

## I

*"Unfolds felicitous means of showing you that still our eyes are  
set, as yours, on peace,*

## II

*"To which great end the Treaty of Amiens must be the ground-  
work of our amities."*

## I

*From London then : "The path to amity the King of England  
studies to pursue ;*



## II

*"With Russia hand'in hand he is yours to close the long convulsions thrilling Europe through."*

## I

*Still fare the shadowy missionaries across, by Dover-road and Calais Channel-track,*

## II

*From Thames-side towers to Paris palace-gates; from Paris leisurely to London back.*

*Till thus speaks France: "Much grief it gives us that, being pledged to treat, one Emperor with one King,*

## II

*"You yet have struck a jarring counternote and tone that keys not with such promising.*

## I

*"In these last words, then, of this pregnant parle; I trust I may persuade your Excellency*

## II

*"That in no circumstance, on no pretence, a party to our pact can Russia be."*

## SPIRIT SINISTER

*Fortunately for the manufacture of corpses by machinery Napoleon sticks to this veto, and so wards off the awkward catastrophe of a general peace descending upon Europe. Now England.*

## RUMOURS (continuing)

## I

*Thereon speeds down through Kent and Picardy, evenly as some southing sky-bird's shade:*

## II

*"We gather not from your Imperial lines a reason why our words should be reweighed."*

I

*"We hold to Russia not as our ally that is to be: she stands full-plighted so;*

II

*"Thus trembles peace upon this balance-point: will you that Russia be let in or no?"*

I

*Then France rolls out rough words across the strait: "To treat with you confederate with the Tsar,*

II

*"Presumes us sunk in sloughs of shamefulness from which we yet stand gloriously afar!"*

I

*"The English army must be Flanders-fed, and entering Picardy with pompous France,*

II

*"To warrant such! Enough. Our comfort is, the crime of further strife lies not with France."*

## SPIRIT OF THE PITIES

*Alas! what prayer will save the struggling lands,  
Whose lives are ninepins to these bowling hands?*

## CHORUS OF RUMOURS

*France secretly with—Russia plights her troth!  
Britain, that lonely isle, is slurped by both.*

## SPIRIT SINISTER

*It is as neat as an uncovered check at chess! You may now mark Fox's blank countenance at finding himself thus rewarded for the good turn done to Bonaparte, and at the extraordinary conduct of his chilly friend the Mnscoovite.*

## SPIRIT OF THE PITIES

*His hand so trembles it can scarce retain  
The quill wherewith he lets Lord Yarmouth know  
Reserve is no more needed!*

## SPIRIT IRONIC

*Now enters another character of this remarkable little piece—  
Lord Lauderdale—and again the messengers fly!*

## SPIRIT OF THE PITIES

*But what strange figure, pale and noiseless, comes,  
By us perceived, unrecognized by those,  
Into the very closet and retreat  
Of England's Minister?*

## SPIRIT OF THE YEARS

*The Tipstaff he  
Of the Will, the Many-masked, my good friend Death.—  
The statesman's feeble form you may perceive  
Now hustled into the Invisible,  
And the unfinished game of Dynasties  
Left to proceed without him!*

## SPIRIT OF THE PITIES

*Here, then, ends  
My hope for Europe's reason-wrought repose!  
He was the friend of peace—did his great best  
To shed her balms upon humanity;  
And now he's gone! No substitute remains.*

## SPIRIT IRONIC

*Ay; the remainder of the episode is frankly farcical. Negotiations are again affected; but finally you discern Lauderdale applying for passports; and the English Parliament declares to the nation that peace with France cannot be made.*

## RUMOURS (concluding)

## I

*The smouldering dudgeon of the Prussian king, meanwhile, upon  
the horizon's rim afar*

## II

*Bursts into running flame, that all his signs of friendliness were  
met by moves for war.*

## I

*Attend and hear, for hear ye faintly may, his manifesto made at  
Erfurt town,*

## II

*That to arms only dares he now confide the safety and the honour  
of his crown!*

## SPIRIT OF THE YEARS

*Draw down the curtain, then, and overscreen  
This too-protracted verbal fencing-scene;  
And let us turn to clanging foot and horse,  
Ordnance, and all the enginry of Force!*

Clouds close over the perspective.

## SCENE III

## THE STREETS OF BERLIN

It is afternoon, and the thoroughfares are crowded with citizens in an excited and anxious mood. A central path is left open for some expected arrival.

There enters on horseback a fair woman, whose rich brown curls stream flutteringly in the breeze, and whose long blue habit flaps against the flank of her curvetting white mare. She is the renowned LOUISA, QUEEN OF PRUSSIA, riding at the head of a regiment of hussars and wearing their uniform. As she prances along the thronging citizens acclaim her enthusiastically.

## SPIRIT OF THE PITIES

*Who is this fragile Fair, in fighting trim?*

## SPIRIT OF THE YEARS

*She is the pride of Prussia, whose resolve  
Gives ballast to the purpose of her sponse,  
And holds him to what men call governing.*

## SPIRIT OF THE PITIES

*Queens have engaged in war; but war's loud trade  
Rings with a roar unnatural, fitful, forced,  
Practised by woman's hands!*

## SPIRIT OF THE YEARS

*Of her we view  
The enterprise is that of scores of men,  
The strength but half-a-one's.*

## SPIRIT OF THE PITIES

*Would fate had ruled  
The valour had been his, hers but the charm !*

## SPIRIT OF RUMOUR

*But he has nothing on't, and she has all.  
The shameless satires of the bulletins  
Dispatched to Paris, thence the wide world through,  
Disturb the dreams of her by those who love her,  
And thus her brave adventures for the realm  
Have blurred her picture, soiled her gentleness,  
And wrought her credit harm.*

## FIRST CITIZEN (vociferously)

Yes, by God : send an ultimatum to Paris, by God ; that's what we'll do, by God. This Confederation of the Rhine was the evil thought of an evil man bent on ruining us !

## SECOND CITIZEN

This country double-faced and double-tongued,  
This France, or rather say, indeed, this Man—  
(Peoples are honest dealers in the mass)—  
This man, to sign a stealthy scroll with Russia  
That shuts us off from all indemnities,  
While swearing faithful friendship with our King,  
And, still professing our safe wardenry,  
To fatten other kingdoms at our cost,  
Insults us grossly, and makes Europe clang  
With echoes of our wrongs. The little states  
Of this antique and homely German land  
Are severed from their blood-allies and kin—  
Hereto of one tradition, interest, hope—  
In calling lord this rank adventurer,  
Who'll thrust them as a sword against ourselves.—  
Surely Great Frederick sweats within his tomb !

## THIRD CITIZEN

Well, we awake, though we have slumbered long,  
And She is sent by Heaven to kindle us.

The QUEEN approaches to pass back again with her suite. The vociferous applause is repeated. They regard her as she nears.

To cry her Amazon, a blusterer,  
A brazen comrade of the bold diagoons  
Whose uniform she dons ! Her, whose each act  
Shows but a mettled modest woman's zeal,  
Without a hazard of her dignity  
Or moment's sacrifice of seemliness,  
To fend off ill from home !

FOURTH CITIZEN (entering)

The tidings fly that Russian Alexander  
Declines with emphasis to ratify  
The pact of his ambassador with France,  
And that the offer made the English King  
To compensate the latter at our cost  
Has not been taken.

THIRD CITIZEN

And it never will be !  
Thus evil does not always flourish, faith.  
Throw down the gage while God is fair to us ;  
He may be foul anon ! (A pause.)

FIFTH CITIZEN (entering)

Our ambassador Lucchesini is already leaving Paris. He could stand the Emperor no longer, so the Emperor said he could not stand Lucchesini. Knobelsdorf, who takes his place, has decided to order his snuff by the ounce and his candles by the pound, lest he should not be there long enough to use more.

The QUEEN goes by, and they gaze at her and at the escort of soldiers.

Haven't we soldiers ? Haven't we the Duke of Brunswick to command 'em ? Haven't we provisions, hey ? Haven't we fortresses and an Elbe, to bar the bounce of an invader ?

The cavalcade passes out of sight and the crowd draws off.

FIRST CITIZEN

By God, I must to beer and 'bacco, to soften my rage !

[Exeunt citizens.]

SPIRIT OF THE YEARS

*So doth the Will objectify Itself  
In likeness of a sturdy people's wrath,*

*Which takes no count of the new trends of time,  
Trusting ebb'd glory in a present need.—  
What if their strength should equal not their fire,  
And their devotion dull their vigilance?—  
Uncertainly, by fits, the Will doth work  
In Brunswick's blood, their chief, as in themselves;  
It ramifies in streams that intermit  
And make their movement vague, old-fashioned, slow  
To foil the modern methods counterposed!*

Evening descends on the city, and it grows dusk. The soldiers being dismissed from duty, some young officers in a frolic of defiance halt, draw their swords and whet them on the steps of the FRENCH AMBASSADOR'S residence as they pass. The noise of whetting is audible through the street.

CHORUS OF THE PRIESTS (aerial music)

*The soul of a nation distressed  
Is aflame,  
And heaving with eager unrest  
In its aim  
To assert its old prowess, and stouten its chronicled fame!*

SEMICHORUS I

*It boils in a boisterous thrill  
Through the mart,  
Unconscious well-nigh as the Will  
Of its part:  
Would it wholly might be so, and feel not the forthcoming  
smart!*

SEMICHORUS II

*In concludes no voice of reflection  
Is heard,  
King, Councillors, grudge circumspection  
A word,  
And victory is visioned, and seemings as facts are averred.*

CHORUS

*Yea, the soul of a nation distressed  
Is aflame,  
And heaving with eager unrest  
In its aim  
At supreme desperations to blazon the national name!*

Midnight strikes, lights are extinguished one by one, and the scene disappears.

## SCENE IV

## THE FIELD OF JENA

Day has just dawned through a grey October haze. The French, with their backs to the nebulous light, loom out and show themselves to be already under arms; LANNES holding the centre, NEY the right, SOULT the extreme right, and AUGEREAU the left. The Imperial Guard and MURAT's cavalry are drawn up on the Landgrafenberg, behind the centre of the French position. In a valley stretching along to the rear of this height flows northward towards the Elbe the little river Saale, on which the town of Jena stands.

On the irregular plateaux in front of the French lines, and almost close to the latter, are the Prussians under TAUENZIEU; and away on their right rear towards Weimar the bulk of the army under PRINCE HOHENLOHE. The DUKE OF BRUNSWICK (father of the Princess of Wales) is twelve miles off with his force at Auerstadt, in the valley of the Ilm.

Enter NAPOLEON, and men bearing torches who escort him. He moves along the front of his troops, and is lost to view behind the mist and surrounding objects. But his voice is audible.

## NAPOLEON

Keep you good guard against their cavalry,  
In past repute the formidablest known,  
And such it may be now; so asks our heed.  
Receive it, then, in square, unflinchingly.—  
Remember, men, last year you captured Ulm,  
So make no doubt that you will vanquish these!

## SOLDIERS

Long live the Emperor! Advance, advance!

## NAPOLEON

Nay, caution, men! 'Tis mine to time your deeds  
By light of long experience: yours to do them.

## DUMB SHOW

Almost immediately glimpses reveal that LANNES' corps is moving forward, and amid an unbroken clatter of firelocks spreads out further and wider upon the stretch of country in front of the Landgrafenberg. The Prussians, surprised at discerning in the fog such masses of the enemy close at hand, recede towards the Ilm.

From PRINCE HOHENLOHE, who is with the body of the Prussians on the Weimar road to the south, comes perspiring the bulk of the infantry to rally the retreating regiments of TAUENZIEU, and he hastens up himself with the



cavalry and artillery. The action is renewed between him and NRY as the clocks of Jena strike ten.

But AUGEREAU is seen coming to NRY's assistance on one flank of the Prussians, SOULT beating down on the other, while NAPOLEON on the Landgrafenberg orders the Imperial Guard to advance. The doomed Prussians are driven back, this time more decisively, falling in great numbers and losing many as prisoners as they reel down the sloping land towards the banks of the Ilm behind them. GENERAL RUMER, in a last despairing effort to rally, faces the French on set in person and alone. He receives a bullet through the chest and falls dead.

The crisis of the struggle is reached, though the battle is not over. NAPOLEON, discerning from the Landgrafenberg that the decisive moment has come, directs MURAT to sweep forward with all his cavalry. It engages the shattered Prussians, surrounds them, and cuts them down by thousands.

From behind the horizon, a dozen miles off, between the din of guns in the visible battle, there can be heard an ominous ton, as of a second invisible battle in progress there. Generals and other officers look at each other and hazard conjectures between whiles, the French with exultation, the Prussians gloomily.

#### HOHENLOHE

That means the Duke of Brunswick, I conceive  
Impacting on the enemy's further force  
Led by, they say, Davout and Bernadotte. .  
God grant his star less lurid rays than ours,  
Of this too pregnant, hoarsely groaning day  
Shall, ere its loud delivery be done,  
Have twinned disasters to the fatherland  
That fifty years will fail to sepulchre!

*Enter a straggler on horseback.*

#### STRAGGLER

Prince, I have circuited by Auërsstadt,  
And bing ye dazzling tidings of the fight,  
Which, if report by those who saw't be true,  
Has raged thereat from clammy day-dawn on,  
And left us victors!

#### HOHENLOHE

Thitheward go I.  
And patch the mischief wrought upon us here!

*Enter a second and then a third straggler.*

Well, wet-faced men, whence come ye? What d'ye bring?

## STRAGGLER II

Your Highness, I rode straight from Hassenhausen,  
Across the stream of battle as it boiled  
Betwixt that village and the banks of Saale,  
And such the turmoil that no man could speak  
On what the issue was !

HOHENLOHE (to Straggler III)

Can you add aught ?

## STRAGGLER III

Nothing that's clear, your Highness.

## HOHENLOHE

Man, your mien

Is that of one who knows, but will not say.  
Detain him here.

## STRAGGLER III

The blackness of my news,  
Your Highness, darks my sense ! . . . I saw this much :  
The Duke of Brunswick, spurring on to head  
His charging grenadiers, received in the face  
A grape-shot stroke that gouged out half of it,  
Proclaiming then and there his life fordone.

## HOHENLOHE

Fallen ? Brunswick ! Reed in council, rock in fire . . .  
Ah, this he looked for. Many a time of late  
Has he, by some strange gift of foreknowing,  
Declared his fate was hovering in such wise !

## STRAGGLER III

His aged form being borne beyond the strife,  
The gallant Moellendorf, in flushed despair,  
Swore he would not survive ; and, pressing on,  
He, too, was slaughtered. Patriotic rage  
Brimmed marshals' breasts and men's. The King himself  
Fought like the commonest. But nothing served.  
His horse is slain ; his own doom yet unknown.  
Prince William, too, is wounded. Brave Schmettau  
Is broke : himself disabled. All give way,  
And regiments crash like trees at felling-time !

## HOHENLOHE

No more. We match it here. The yielding lines  
Still sweep us backward. Backward we must go!

[Lament HOHENLOHE, Staff, stragglers, etc.]

The Prussian retreat from Jena quickens to a rout, many thousands being taken prisoners by MURAT, who pursues them to Weimar, where the inhabitants fly shrieking through the streets.

The October day closes in to evening. By this time the troops retreating with the King of Prussia from the second battlefield of Austerlitz have intersected RICHILL'S and HOHENLOHE'S flying battalions from Jena. The crossing streams of fugitives strike panic into each other, and the tumult increases with the thickening darkness till night renders the scene invisible, and nothing remains but a confused dimming noise, and fitful lights here and there.

The fog of the morning returns, and cuts us all

## SCENE V

BERLIN. A ROOM OVERLOOKING A PUBLIC PLACE

A fluttering group of ladies is gathered at the window, gazing out and conversing anxiously. The time draws towards noon, when the clatter of a galloping horse's hoofs is heard echoing up the long Potsdamer-Strasse, and presently turning into the Leipziger-Strasse reaches the open space commanded by the ladies' outlook. It ceases before a Government building opposite them, and the rider disappears into the courtyard.

## FIRST LADY

Yes: surely he is a courier from the field!

## SECOND LADY

Shall we not hasten down, and take from him  
The doom his tongue may deal us?

## THIRD LADY

We shall catch  
As soon by watching here as hastening hence  
The tenour of his news. (They wait.) Ah, yes: see—see  
The bulletin is straightway to be nailed!  
He was, then, from the field. . . .

They wait on while the bulletin is affixed

## SECOND LADY

I cannot scan the words the scroll proclaims;  
Peer as I will, these too quick-thronging dreads

Bring water to the eyes. Grant us, good Heaven,  
That victory be where she is needed most  
To prove Thy goodness! . . . What do you make of it?

THIRD LADY (reading, through a glass)

"The battle strains us sorely; but resolve  
May save us even now. Our last attack  
Has failed, with fearful loss. Once more we strive."

A long silence in the room. Another rider is heard approaching, above the murmur of the gathering citizens. The second lady looks out.

SECOND LADY

A straggler merely he. . . . But they decide,  
At last, to post his news, wild-winged or no.

THIRD LADY (reading again through her glass)

"The Duke of Brunswick, leading on a charge,  
Has met his death-doom. Schmettau, too, is slain;  
Prince William wounded. But we stand as yet,  
Engaging with the last of our reserves."

The agitation in the street communicates itself to the room. Some of the ladies weep silently as they wait, much longer this time. Another horseman is at length heard clattering into the Platz, and they lean out again with painful eagerness.

SECOND LADY

An adjutant of Marshal Moellendorf's,  
If I define him rightly. Read—O read!—  
Though reading draw them from their socket-holes  
Use your eyes now!

THIRD LADY (glass up)

As soon as 'tis affixed. . . .

Ah—this means much! The people's air and gait  
Too well betray disaster. (Reading.) "Berliners,  
The King has lost the battle! Bear it well.  
The foremost duty of a citizen  
Is to maintain a brave tranquillity.  
This is what I, the Governor, demand  
Of men and women now. . . . The King lives still."

They turn from the window and sit in a silence broken only by monosyllabic words, hearing abstractedly the dismay without that has followed the previous excitement and hope.

The stagnation is ended by a cheering outside, of subdued emotional quality, mixed with sounds of grief. They again look forth. QUEEN LOUISA is leaving the city with a very small escort, and the populace seem overcome. They strain their eyes after her as she disappears.

Enter fourth lady.

FIRST LADY

How does she bear it? Whither does she go?

FOURTH LADY

She goes to join the King at Custrin, there  
To abide events—as we. Her heroism  
So schools her sense of her calamities  
As out of grief to carve new queenliness,  
And turn a mobile mien to statuesque,  
Save for a sliding tear.

The ladies leave the window severally.

SPIRIT IRONIC

*So the Will plays at flux and reflux still.  
This monarchy, one-half whose pedestal  
Is built of Polish bones, has bones home-made!  
Let the fair woman bear it. Poland did.*

SPIRIT OF THE YEARS

*Meanwhile the mighty Emperor nears apace,  
And soon will glitter at the city gates  
With palpitating drums, and breathing brass,  
And rampant joyful-jingling retinues.*

An evening mist cloaks the scene.

SCENE VI

THE SAME

It is a brilliant morning, with a fresh breeze, and not a cloud. The open Platz and the adjoining streets are filled with dense crowds of citizens, in whose upturned faces curiosity has mastered consternation and grief.

Martial music is heard, at first faint, then louder, followed by a trampling of innumerable horses and a clanking of arms and accoutrements. Through a street on the right hand of the view from the windows come troops of French dragons heralding the arrival of BONAPARTE.

Re-enter the room hurriedly and cross to the windows several ladies as before, some in tears.

## FIRST LADY

The kingdom late of Prussia, can it be  
That thus it disappears?—a patriot-cry,  
A battle, bravery, ruin ; and no more ?

## SECOND LADY

Thank God the Queen's gone !

## THIRD LADY

To what sanctuary ?  
From earthquake shocks there is no sheltering cell !  
—Is this what men call conquest ? Must it close  
As historied conquests do, or be annulled  
By modern reason and the urbaner sense ?—  
Such issue none would venture to predict,  
Yet folly 'twere to nourish foreshaped fears,  
And suffer in conjecture and in deed.—  
If verily our country be dislimbed,  
Then at the mercy of his domination  
The face of earth will lie, and vassal kings  
Stand waiting on himself the Overking,  
Who ruling them rules all ; till desperateness  
Sting and excite a bonded last resistance,  
And work its own release.

## SECOND LADY

He comes even now  
From sacrilege. I learn that, since the fight,  
In marching here by Potsdam yesterday,  
Sans-Souci Palace drew his curious feet,  
Where even great Frederick's tomb was bared to him.

## FOURTH LADY

All objects in the Palace—cared for, kept  
Even as they were when our arch-monarch died—  
The books, the chair, the inkhorn, and the pen  
He quizzed with flippant curiosity ;  
And entering where our hero's bones are urned  
He seized the sword and standards treasured there,  
And with a mixed effrontery and regard  
Declared they should be all dispatched to Paris  
As gifts to the Hôtel des Invalides.

## THIRD LADY

Suchrodomontade is cheap what matters it!

A galaxy of marshals forming Napoleon's staff, now enters the Plaza immediately before the windows. In the midst rides the EMPEROR himself. The ladies are silent. The procession passes along the front until it reaches the entrance to the Royal Palace. At the door NAPOLEON descends from his horse and goes into the building amid the resonant trumpeting of his soldiers and the silence of the crowd.

## SECOND LADY (impressed)

O why does such a man debase himself  
By countenancing loud scurrility  
Against a queen who cannot make repulse!  
A power so ponderous needs no littleness—  
The last resort of feeble desperates!

Enter fifth lady.

## FIFTH LADY (breathlessly)

Humiliation grows acuter still.  
He placards rhetoric to his soldiery  
On their distress of us and our allies,  
Declaring he'll not stack away his arms  
Till he has choked the remaining foes of France  
In their own gainful glut.—Whom means he, think you?

## FIRST LADY

Us?

## THIRD LADY

Russia? Austria?

## FIFTH LADY

Neither: England.—Yea,  
Her he still holds the master mischief-mind,  
And marrer of the countries' quietude,  
By exercising untold tyranny  
Over all ports and seas.

## SECOND LADY

Then England's doomed!  
When he has overturned the Russian rule,  
England comes next for wrack. They say that know! . . .

Look—he has entered by the Royal doors  
And makes the Palace his.—Now let us go !—  
Our course, alas ! is—whither ?

[Exeunt ladies.

The curtain drops temporarily.

SEMICHORUS I OF IRONIC SPIRITS (aerial music)

*Deeming himself omnipotent  
With the Kings of the Christian continent,  
To warden the waves was his further bent.*

SEMICHORUS II

*But the weaving Will from eternity,  
(Henning them in by a circling sea)  
Evolved the fleet of the Englishry.*

SEMICHORUS I

*The wane of his armaments ill-advised,  
At Trafalgar, to a force despised,  
Was a wound which never has cicatrized.*

SEMICHORUS II

*This, O this is the cramp that grips !  
And freezes the Emperor's finger-tips  
From signing a peace with the Land of Ships.*

CHORUS

*The Universal-empire plot  
Demands the rule of that wave-walled spot ;  
And peace with England cometh not !*

THE SCENE REOPENS

A lurid gloom now envelops the Platz and city ; and Bonaparte is heard as from the Palace :

VOICE OF NAPOLEON

These monstrous violations being in train  
Of law and national integrities  
By English arrogance in things marine,  
(Which dares to capture simple merchant-craft,  
In honest quest of harmless merchandize,  
For crime of kinship to a hostile power)



Our vast, effectual, and majestic strokes  
 In this unmatched campaign, enable me  
 To bar from commerce with the Continent  
 All keels of English frame Hence I decree :--

## SPIRIT OF RUMOUR

*This outlines his renowned "Berlin Decree"  
 Maybe he meditates its scheme in sleep,  
 Or hints it to his suite, or syllables it  
 While shaping, to his scribes.*

## VOICE OF NAPOLEON (continuing)

. All England's ports to suffer strict blockade ;  
 All traffic with that land to cease forthwith ;  
 All natives of her isles, wherever met,  
 To be detained as windfalls of the war.  
 All chattels of her make, maternal, mould,  
 To be good prize wherever pounced upon ;  
 And never a bottom hailing from her shores  
 But shall be barred from every haven here.  
 This for her monstrous harms to human rights,  
 And shameless sauciness to neighbour powers !

## SPIRIT SINISTER

*I spell herein that our excellently high-coloured drama is not  
 played out yet !*

## SPIRIT OF THE YEARS

*Nor will it be for many a month of moans,  
 And summer shocks, and winter-whitened bones.*  
 The night gets darker, and the Palace outlines are lost.

## SCENE VII

## TILSIT AND THE RIVER NIEMEN

The scene is viewed from the windows of BONAPARTE'S temporary quarters  
 Some sub officers of his suite are looking out upon it

It is the day after midsummer, about one o'clock A multitude of  
 soldiery and spectators lines each bank of the broad river which, stealing  
 slowly north-west, bends almost exactly in its midst a moored raft of bonded  
 timber On this is a floor stands a gorgeous pavilion of draped woodwork,  
 having at each side, facing the respective banks of the stream, a round-headed

doorway richly festooned. The cumbersome action acquires from the current a rhythmical movement, as if it were breathing and the breeze now and then produces a shiver on the face of the stream.

#### DUMB SHOW

On the south west or Prussian side rides the EMPEROR NAPOLEON in uniform, attended by the GRAND DUKE OF BLAG, the PRINCE OF NLUICHÂTEL, MARSHAL BLESSIRS, DUKOC Marshal of the Palace, and CAULAINCOURT Master of the Horse. The EMPEROR looks well, but is growing fat. They embark on an ornamental barge in front of them, which immediately puts off. It is now apparent to the watchers that a precisely similar enactment has simultaneously taken place on the opposite or Russian bank, the chief figure being the EMPEROR ALEXANDER—a graceful, flexible man of thirty, with a courteous manner and good natured face. He has come out from an inn on that side, accompanied by the GRAND-DUKE CONSTANTIN, GENERAL BENIGSEN, GENERAL OUWAROFF, PRINCE LABANOFF, and ADJUTANT GENERAL COUNT LILIAN.

The two barges draw towards the raft, reaching the opposite sides of it about the same time, amidst discharges of cannon. Each Emperor enters the door that faces him, and meeting in the centre of the pavilion they formally embrace each other. They retire together to the screened interior the suite of each remaining in the outer half of the pavilion.

More than an hour passes while they are thus invisible. The French officers who have observed the scene from the lodging of NAPOLEON walk about idly, and ever and anon go curiously to the windows, again to watch the raft.

#### CHORUS OF THE YEARS (aerial music)

*The prelude to this smooth scene—mark well!—were the shocks  
whereof the times gave token  
Vaguely to us ere last year's snows shut over Lithuanian pine  
and pool,  
Which we told at the fall of the faded leaf, when the pride of  
Prussia was bruised and broken,  
And the Man of Adventure sat in the seat of the Man of Method  
and rigid Rule.*

#### SEMICHORUS I OF THE PITIES

*Snows incarnadined were thine, O Eylau, field of the wide white  
spaces,  
And frozen lakes, and frozen limbs, and blood iced hard as it left  
the veins:  
Steel-cased squadrons swathed in cloud-drift, plunging to doom  
through pathless places,  
And forty thousand dead and near dead, strewing the early-  
nighted plains.*

## SENVICHORUS II

*Friedland to this adds its tale of victims, its midnight marches  
and hot collisions,  
Its plunge, at his word, on the enemy hooped by the bended river  
and famed Mill stream,  
As he shatters the movs of the loose knit nations to curb his  
exploitful soul's ambitions,  
And their great Confederacy dissolves like the diorama of a  
dream*

## DUMB SHOW (continues)

ΝΑΡΟΛΕΩΝ and ΑΛΕΞΑΝΔΕΡ emerge from their seclusion and each is beheld talking to the suite of his companion apparently in flattering compliment. An effusive parting which signifies itself to be but temporary is followed by their return to the river shores amid the cheers of the spectators.

ΝΑΡΟΛΕΩΝ and his marshals move at the door of his quarters and enter, and pass out of sight to other rooms than that of the foreground in which the observers are loitering. Dumb show ends.

A murmured conversation grows audible, carried on by two persons in the crowd beneath the open windows. Their dress being the native one and their tongue unfamiliar they seem to the officers to be merely inhabitants gossiping, and their voices continue unheeded.

FIRST ENGLISH SPY<sup>1</sup> (below)

Did you get much for me to send on?

SECOND ENGLISH SPY<sup>1</sup>

I have got hold of the substance of their parley. Surely no truce in European annals ever led to so odd an interview. They were like a belle and her beau, by God! But, queerly enough, one of Alexander's staff said to him as he reached the raft "Sire, let me humbly ask you not to forget your father's fate!" Grim—Eh?

## FIRST SPY

Anything about the little island which shall be nameless?

## SECOND SPY

Much, and startling, too. "Why are we at war?" says Napoléon when they met—"Ah—why!" said t'other—"Well," said Boney, "I am fighting you only as an ally of the English, and you are simply serving them, and not yourself, in fighting me"—"In that case," says Alexander, "we shall soon be friends, for I owe her as great a grudge as you."

<sup>1</sup> It has been conjectured of late that these anonymous spies are Sir Robert Wilson and possibly, Lord Hutchinson present the imminent risks of their line.

## FIRST SPY

Dammy, go that length, did they !

## SECOND SPY

Then they plunged into the old story about English selfishness, and greed, and duplicity. But the clinax related to Spain, and it amounted to this : they agreed that the Bourbons of the Spanish throne should be made to abdicate, and Bonaparte's relations set up as sovereigns instead of them.

## FIRST SPY

Somebody must ride like hell to let our Cabinet know !

## SECOND SPY

I have written it down in cipher, not to trust to memory, and to guard against accidents.—They also agreed that France should have the Pope's dominions, Malta, and Egypt ; that Napoléon's brother Joseph should have Sicily as well as Naples, and that they would partition the Ottoman Empire between them.

## FIRST SPY

Cutting up Europe like a plum-pudding. Par nobile fratrum !

## SECOND SPY

Then the worthy pair came to poor Prussia, whom Alexander, they say, was anxious about, as he is under engagements to her. It seems that Napoléon agrees to restore to the King as many of his states as will cover Alexander's promise, so that the Tsar may feel free to strike out in this new line with his new friend.

## FIRST SPY

Surely this is but surmise ?

## SECOND SPY

Not at all. One of the suite overheard, and I got round him. There was much more, which I did not learn. But they are going to soothe and flatter the unfortunate King and Queen by asking them to a banquet here.

## FIRST SPY

Such a spirited woman will never come !

## SECOND SPY

We shall see. Whom necessity compels needs must: and she has gone through an Iliad of woes!

## FIRST SPY

It is this Spanish business that will stagger England, by God! And now to let her know it.

## FRENCH SUBALTERN (looking out above)

What are those townspeople talking about so earnestly, I wonder? The lingo of this place has an accent akin to English.

## SECOND SUBALTERN

No doubt because the races are both Teutonic.

The spies observe that they are noticed, and disappear in the crowd.

The curtain drops

## SCENE VIII

## THE SAME

The midsummer sun is low, and a long table in the refreshment apartment is laid out for a dinner, among the decorations being bunches of the season's roses

At the vacant end of the room (divided from the dining end by folding-doors, now open) there are discovered the EMPEROR NAPOLEON, the GRAND-DUKE CONSTANTINE, PRINCE HENRY OF PRUSSIA, the PRINCE ROYAL OF BAVARIA, the GRAND DUKE OF SAG and attendant officers

Enter the TSAR ALEXANDER NAPOLEON welcomes him, and the twain move apart from the rest, BONAPARTE placing a chair for his visitor and flinging himself down on another.

## NAPOLEON

The comforts I can offer are not great,  
Nor is the accommodation more than scant  
That falls to me for hospitality;  
But, as it is, accept.

## ALEXANDER

It serves me well.  
And to unbrace the bandages of state  
Is as clean air to incense stifled souls.  
What of the Queen?

NAPOLÉON

She's coming with the King.  
We have some quarter hour to spare or more  
Before their Majesties are timed for us

ALEXANDER

Good I would speak of them That she should show  
here  
After the late events, betokens much !  
Abasement in so proud a woman's heart  
(His voice grows tremulous )

Is not without a dash of painfulness  
And I beseech you, sire, that you hold out  
Some soothing hope to her ?

NAPOLÉON

I have, already !—  
Now, she, to those affairs we entered on  
Strong friendship, grown secure, bids me repeat  
That you have been much duped by your allies

ALEXANDER shows mortification

Prussia's a shuffler, England a self seeker,  
Nobility has shone in you alone  
Your error grew of over generous dreams,  
And misbeliefs by dullard ministers  
By treating personally we speed affairs  
More in an hour than they in blundering months  
Between us two, henceforth, must stand no third  
There's peril in it, while England's mean ambition  
Still works to get us skewered by the ears,  
And in this view your chiefs of staff concur

ALEXANDER

The judgment of my officers I share

NAPOLÉON

To recapitulate Nothing can greaten you  
Like this alliance Providence has flung  
My good friend Sultan Selim from his throne,  
Leaving me free in dealings with the Porte,  
And I discern the hour as one to end  
A rule that Time no longer lets cohere

If I abstain, its spoils will go to swell  
 The power of this same England, our annoy,  
 That country which enchains the trade of towns  
 With such bold reach as to monopolize,  
 Among the rest, the whole of Petersburg's—  
 Ay!—through her purse, friend, as the lender there!—  
 Shutting that purse, she may incite to—what?  
 Muscovy's fall, its ruler's murdering  
 Her fleet at any minute can enloop  
 Yours in the Baltic; in the Black Sea, too;  
 And keep you snug as nunnows in a glass!

Hence we, fast-fellowed by our mutual foes,  
 Seaward the British, Germany by land,  
 And having compassed, for our common good,  
 The Turkish Empire's due partitioning,  
 As comrades can conjunctly rule the world  
 To its own gain and our eternal fame!

ALEXANDER (stirred and flushed)

I see vast prospects opened!—yet, in truth,  
 Ere you, sire, broached these themes, their outlines loomed  
 Not seldom in my own imaginings;  
 But with less clear a vision than endows  
 So great a captain, statesman, philosopher,  
 As centre in yourself; whom had I known  
 Sooner by some few years, months, even weeks,  
 I had been spared full many a fault of rule  
 —Now as to Austria! Should we call her in?

NAPOLÉON

Two in a bed I have slept, but never three.

ALEXANDER

Ha-ha! Delightful. And, then nextly, Spain?

NAPOLÉON

I lighted on some letters at Berlin,  
 Wherein King Carlos offered to attack me  
 A Bourbon, minded thus, so near as Spain,  
 Is dangerous stuff! He must be seen to soon!  
 A draft, then, of our treaty being penned,  
 We will peruse it later! If King George

Will not, upon the terms there offered him,  
Conclude a ready peace, he can be forced.  
Trumpet yourself as France's firm ally,  
And Austria will be fain to do the same :  
England, left nude to such joint harassment,  
Must shiver—fall.

ALEXANDER (with naive enthusiasm)  
It is a great alliance !

NAPOLÉON

Would it were one in blood as well as brain—  
Of family hopes, and sweet domestic bliss !

ALEXANDER

Ah—is it to my sister you refer ?

NAPOLÉON

The launching of a lineal progeny  
Has been much pressed upon me, much, of late,  
For reasons which I will not dwell on now.  
Staid counsellors, my brother Joseph, too,  
Urge that I loose the Empress by divorce,  
And re-wive promptly for the country's good.  
Princesses even have been named for me !—  
However this, to-day, is premature,  
And 'twixt ourselves alone. . . .

The Queen of Prussia must ere long be here :  
Berthier escorts her. And the King, too, comes.  
She's one whom you admire ?

ALEXANDER (reddening ingenuously)

Yes. . . . Formerly  
I had—did feel that some faint fascination  
Vaguely adorned her form. And, to be plain,  
Certain reports have been calumnious,  
And wronged an honest woman.

NAPOLÉON

As I knew !

But she is wearing thready : why, her years  
Must be full one-and-thirty, if she's one.



ALEXANDER (quickly)

No, sire. She's twenty-nine. If traits teach more  
It means that cruel memory gnaws at her  
As fair inciter to that fatal war  
Which broke her to the dust! . . . I do confess  
(Since now we speak on't) that this sacrifice  
Prussia is doomed to, still disquiets me.  
Unhappy King! When I recall the oaths  
Sworn him upon great Frederick's sepulchre,  
And—and my promises to his sad Queen,  
It pricks me that his realm and revenues  
Should be stript down to the mere half they were!

NAPOLÉON (coolly)

Believe me, 'tis but my regard for you  
Which lets me leave him that! Far easier 'twere  
To leave him none at all.

[He rises and goes to the window.

But here they are.

No; it's the Queen alone, with Berthier  
As I directed. Then the King will follow.

ALEXANDER

Let me, sire, urge your courtesy to bestow  
Some gentle words on her?

NAPOLÉON

Ay, ay; I will.

Enter QUEEN LOUISA OF PRUSSIA on the arm of BERTHIER. She appears in majestic garments and with a smile on her lips, so that her still great beauty is impressive. But her eyes bear traces of tears. She accepts NAPOLÉON's attentions with the stormily sad air of a wounded beauty. Whilst she is being received the KING arrives. He is a plain, shy, honest-faced, awkward man, with a wrecked and solitary look. His manner to NAPOLÉON is, nevertheless, dignified, and even stiff.

The company move into the inner half of the room, where the tables are, and the folding-doors being shut, they seat themselves at dinner, the QUEEN taking a place between NAPOLÉON and ALEXANDER.

NAPOLÉON

Madame, I love magnificent attire;  
But in the present instance can but note  
That each bright knot and jewel less adorns  
The brighter wearer than the wearer it!

QUEEN (with a sigh)

You praise one, sire, whom now the wanton world  
Has learnt to cease from praising! But such words  
From such a quarter are of worth no less.

NAPOLÉON

Of worth as candour, madame; not as gauge.  
Your reach in rarity outsoars my scope.  
Yet, do you know, a troop of my hussars,  
That last October day, nigh captured you?

QUEEN

Nay! Never a single Frenchman did I see.

NAPOLÉON

Not less it was that you exposed yourself,  
And should have been protected. But at Weimar,  
Had you but sought me, 'twould have bettered you.

QUEEN

I had no zeal to meet you, sire, alas!

NAPOLÉON (after a silence)

And how at Memel do you sport with time?

QUEEN

Sport? I!—I pore on musty chronicles,  
And muse on usurpations long forgot,  
And other historied dramas of high wrong!

NAPOLÉON

Why con not annals of your own rich age?  
They treasure acts well fit for pondering.

QUEEN

I am reminded too much of my age  
By having had to live in it. May Heaven  
Defend me now, and my wan ghost anon,  
From conning it again!

NAPOLÉON

Alas, alas !  
Too grievous, this, for one who is yet a queen !

QUEEN

No ; I have cause for vials more of grief.—  
Prussia was blind in blazoning her power  
Against the Mage of Earth ! . . .  
The embers of great Frederick's deeds inflamed her :  
His glories swelled her to her ruining.  
Too well has she been punished ! (Emotion stops her.)

ALEXANDER (in a low voice, looking anxiously at her)

Say not so.  
You speak as all were lost. Things are not thus !  
Such desperation has unreason in it,  
And bleeds the hearts that crave to comfort you.

NAPOLÉON (to the King)

I trust the treaty, further pondered, sire,  
Has consolations ?

KING (curtly)

I am a luckless man ;  
And muster strength to bear my lucklessness  
Without vain hope of consolations now.  
One thing, at least, I trust I have shown you, sire,  
That I provoked not this calamity !  
At Anspach first my feud with you began—  
Anspach, my Eden, violated and shamed  
By blushless tramlings of your legions there !

NAPOLÉON

It's rather late, methinks, to talk thus now.

KING (with more choler)

Never too late for truth and plainspeaking !

NAPOLÉON (blandly)

To your ally, the Tsar, I must refer you.  
He was it, and not I, who tempted you



ly)  
 Heyrand,  
 et  
 Madame, two?  
 can be?  
 Yes! myself and you  
 and he does not reply  
 NAPOLÉON rejoins her  
 (in a vase)  
 the token  
 I go?  
 his heart She hesitates but  
 waiting tears)  
 O yes!  
 rigidity)  
 I withdraws NAPOLÉON  
 he perceives  
 the room away from the  
 ACTION (1804)  
 weeping Lady 'is this?  
 (saw his hand pressing it)  
 the tearings of your sword!  
 two men and women now,  
 possible in question why  
 the rose was probably on the occasion though it is not

O why did not the Greatest of the Age—  
Of future ages—of the ages past,  
This one time win a woman's worship—yea,  
For all her little life !

NAPOLÉON (gravely)

Know you, my Fair  
That I—ay, I—in this deserve your pity.—  
Some force within me, baffling mine in ent,  
Harries me onward, whether I will or no.  
My star, my star is what's to blame—not I.  
It is unswervable !

QUEEN

Then now, alas !  
My duty's done as mother, wife, and queen.—  
I'll say no more—but that my heart is broken !

[Exit NAPOLÉON, QUEEN, and LADY IN-WAITING.]

SPIRIT OF THE YEARS

*He spoke thus at the Bridge of Lodi. Strange,  
He's of the few in Europe who discern  
The working of the Will.*

SPIRIT OF THE PITIES

*If that be so,  
Better for Europe lacked he such discerning !*

NAPOLÉON returns to the room and joins TALLEYRAND.

NAPOLÉON (aside to his minister)

My God, it was touch-and-go that time, Talleyrand ! She was within an ace of getting over me. As she stepped into the carriage she said in her pretty way, "O I have been cruelly deceived by you !" And when she sank down inside, not knowing I heard, she burst into sobs fit to move a statue. The Devil take me if I hadn't a good mind to stop the horses jump in, give her a good kissing, and agree to all she wanted. Ha-ha, well ; a miss is as good as a mile. Had she come sooner with those sweet, beseeching blue eyes of hers, who knows what might not have happened ! But she didn't come sooner, and I have kept in my right mind.

...and other guests advance  
...they are gone NAPOLÉON turns

There, then, to the treaty as it stands:  
...a single dot therein a single syllable,  
...but we will fix it for ever!

...NAPOLÉON, TALLEYRAND, and other ministers and officers in  
...waiting.

# SHADE OF THE EARTH

...so far I heard by now  
...the British quality  
...by a ...

# OF IRON

...do!  
...her slow, solid style,  
...at Berlin  
...life itself;  
...tadel  
...Rumours tell.

# RI

...and her allies,  
...merchandize  
...as prize!"

# REMOUR

...fiercely,  
...of the sea,  
...while liveth he!

# CHORUS (aerial music)

...calamity!

## ACT SECOND

## SCENE I

## THE PYRENEES AND VALLEYS ADJOINING

The view is from upper air, immediately over the region that lies between Bayonne on the north, Pampeluna on the south, and San Sebastian on the west, including a portion of the Cantabrian mountains. The month is February, and snow covers not only the peaks but the lower slopes. The roads over the passes are well beaten.

## DUMB SHOW

At various elevations multitudes of NAPOLEON'S soldiery, to the number of about thirty thousand, are discerned in a creeping progress across the frontier from the French to the Spanish side. The thin long columns serpentine along the roads, but are sometimes broken while at others they disappear altogether behind vertical rocks and overhanging woods. The heavy guns and the whitey-brown tilts of the baggage waggon are the largest objects in the procession, which are dragged laboriously up the incline to the watershed, their lumbering being audible as high as the clouds.

Simultaneously the river Bidasoa, in a valley to the west, is being crossed by a train of artillery and another thirty thousand men, all forming part of the same systematic advance.

Along the great highway through Biscay the wondering native carters draw their sheep-skinned ox-teams aside, to let the regiments pass, and stray groups of peaceable field workers. A Navarre look inquiringly at the marching and passing progress.

Time passes, and the various northern strongholds are approached by these legions. Their governors emerge at a summons, and when seeming explanations have been given the unwelcome comers are doubtfully admitted.

The chief places to which entrance is thus obtained are Pampeluna and San Sebastian at the front of the scene, and far away towards the shining horizon of the Mediterranean, Figueras and Barcelona.

Dumb Show concludes as the mountain mists close over.

## SCENE II

ARANJUEZ, NEAR MADRID. A ROOM IN THE PALACE  
OF GODOY, THE "PRINCE OF PEACE"

A private chamber is disclosed richly furnished with paintings, vases, mirrors, silk hangings, gilded lounges, and several lutes of rare workmanship. The hour is midnight, the room being lit by screened candelabra. In the centre at the back of the scene is a large window heavily curtained.



I ... I ... your chance of flight!  
 ... cut there  
 ... or there!  
 (She clings to him)  
 ... murder me  
 Py heart bl ... erable!

GODD

The first ... let you back  
 ... Why would you risk  
 ... ?

Q

sonat y)

I ... not help!  
 ... I've ... all —  
 ... of long years,  
 ... ou ch u

I do not  
 ... your sake  
 ... quickly too  
 ... ening thus,  
 ... your lady wait?

One ... they are true,  
 ... —but you!  
 (Uprior continues)

escape ... all three cloak  
 ... as ...  
 ... into the ...  
 ... Louis's lady in waiting and  
 ... when muffle them lies up  
 ...

... I ... are safe  
 ... you ... behind?

GODOY

I judge so—when I have done what's needful here.—  
The mob knows not the bye-door—slip across;  
Thence around sideways.—All's clear there as yet.

[The QUEEN, her lady-in-waiting, and the servant go out hurriedly.]

GODOY looks again from the window. The mob is some way off, the immediate front being for the moment nearly free of loiterers; and the three muffled figures are visible, crossing without hindrance towards the door in the wall of the Palace Gardens. The instant they reach it a sentinel springs up, challenging them.

GODOY

Ah—now they are doomed! My God, why did she come!

A parley takes place. Something, apparently a bribe, is handed to the sentinel, and the three are allowed to slip in, the QUEEN having obviously been unrecognized. He breathes his relief.

Now for the others. Then—ah, then Heaven knows!

He sounds a bell and a servant enters.

Where is the Countess of Castilliofel?

SERVANT

She's looking for you, Prince.

GODOY

Find her at once.

Ah—here she is—That's well.—Go watch the Plaza  
(to servant).

GODOY's mistress, the DOÑA JOSEFA TUDO, enters. She is a young and beautiful woman, the vivacity of whose large dark eyes is now clouded. She is wrapped up for flight. The servant goes out.

JOSEFA (breathlessly)

I should have joined you sooner, but I knew  
The Queen was fondling with you. She must needs  
Come hampering you this night of all the rest,  
As if not gorged with you at other times!

GODOY

Don't, pretty one! needless it is in you,  
Being so well aware who holds my love.—  
I could not check her coming, since she would.  
You well know how the old thing is, and how  
I am compelled to let her have her mind!

He kisses her repeatedly.

## JOSEFA

But look, the mob is swelling ! Pouring in  
By thousands from Madrid—and all afoot.  
Will they not come on hither from the King's ?

## GODOY

Not just yet, maybe. You should have sooner fled !  
The coach is waiting and the baggage packed.

(He again peers out.)

Yes, there the coach is ; and the clamourers near,  
Led by Montijo, if I see aright.  
Yes, they cry "Uncle Peter !"—that means him.  
There will be time yet. Now I'll take you down  
So far as I may venture.

[They leave the room.

In a few minutes GODOY, having taken her down, re-enters and again looks out. JOSEFA's coach is moving off with a small escort of GODOY's guards of honour. A sudden yelling begins, and the crowd rushes up and stops the vehicle. An altercation ensues.

## CROWD

Uncle Peter, it is the Favourite carrying off Prince Fernando.  
Stop him !

JOSEFA (putting her head out of the coach)

Silence their uproar, please, Señor Count of Montijo ! It is  
a lady only, the Countess of Castilliofiel.

## MONTIJO

Let her pass, let her pass, friends ! It is only that pretty  
wench of his, Pepa Tudo, who calls herself a Countess. Our  
titles are put to comical uses in these days. We shall catch the  
cock-bird presently !

CROWD (to each other)

The King and Queen and Fernando are at their own Palace—  
not here !

The DOÑA JOSEFA's carriage is allowed to pass on, as a shout from some  
who have remained before the Royal Palace attracts the attention of the  
multitude, which surges back thither.

CROWD (nearing the Palace)

Call out the King and the Prince. Long live the King! He shall not go. Hola! He is gone! Let us see him! He shall abandon Godoy!

The clamour before the Royal Palace still increasing, a figure emerges upon a balcony, whom GODOY recognizes by the lamplight to be FERNANDO, Prince of Asturias. He can be seen waving his hand. The mob grows suddenly silent.

FERNANDO (in a shaken voice)

Citizens! the King my father is in the palace with the Queen. He has been much tried to-day.

CROWD

Promise, Prince, that he shall not leave us. Promise!

FERNANDO

I do. I promise in his name. He has mistaken you, thinking you wanted his head. He knows better now.

CROWD

The villain Godoy misrepresented us to him! Throw out the Prince of Peace!

FERNANDO

He is not here, my friends.

CROWD

Then the King shall announce to us that he has dismissed him! Let us see him. The King; the King!

FERNANDO goes in. KING CARLOS comes out reluctantly, and bows to their cheering. He produces a paper with a trembling hand.

KING (reading)

"As it is the wish of the people——"

CROWD

Speak up, your Majesty!

KING (more loudly)

"As it is the wish of the people, I release Don Manuel Godoy, Prince of Peace, from the posts of Generalissimo of the Army and Grand Admiral of the Fleet, and give him leave to withdraw whither he pleases."

CROWD

Huzza !

KING

Citizens, to-morrow the decree is to be posted in Madrid.

CROWD

Huzza ! Long life to the King, and death to Godoy !

KING CARLOS disappears from the balcony, and the populace, still increasing in numbers, look towards GODOY'S mansion, as if deliberating how to attack it. GODOY retreats from the window into the room, and gazing round him starts. A pale, worn, but placid lady, in a sombre though elegant robe, stands here in the gloom. She is THEREZA OF BOURBON, the Princess of Peace.

PRINCESS

It is only your unhappy wife, Manuel. She will not hurt you !

GODOY (shrugging his shoulders)

Nor will *they* hurt *you* ! Why did you not stay in the Royal Palace ? You would have been more comfortable there.

PRINCESS

I don't recognize why you should specially value my comfort. You have saved your real wives. How can it matter what happens to your titular one ?

GODOY

Much, dear. I always play fair. But it being your blest privilege not to need my saving I was left free to practise it on those who did. (Mob heard approaching.) Would that I were in no more danger than you !

PRINCESS

Puf !

He again peers out. His guard of hussars stands firmly in front of the mansion ; but the life-guards from the adjoining barracks, who have joined the people, endeavour to break the hussars of GODOY. A shot is fired, GODOY'S guard yields, and the gate and door are battered in.

CROWD (without)

Murder him ! murder him ! Death to Manuel Godoy !

*They are heard rushing into the court and house.*

## PRINCESS

Go, I beseech you! You can do nothing for me, and I pray you to save yourself! The heap of mats in the lumber-room will hide you!

GODOY hastes to a jib-door concealed by sham book-shelves, presses the spring of it, returns, kisses her, and then slips out.

His wife sits down with her back against the jib-door, and fans herself. She hears the crowd trampling up the stairs, but she does not move, and in a moment people burst in. The leaders are armed with stakes, daggers, and various improvised weapons, and some guards in undress appear with halberds.

## FIRST CITIZEN (peering into the dim light)

Where is he? Murder him! (Noticing the Princess.) Come, where is he?

## PRINCESS

The Prince of Peace is gone. I know not whither.

## SECOND CITIZEN

Who is this lady?

## LIFE-GUARDSMAN

Manuel Godoy's Princess.

## CITIZENS (uncovering)

Princess, a thousand pardons grant us!—you  
An injured wife—an injured people we!  
Common misfortune makes us more than kin.  
No single hair of yours shall suffer harm.

The PRINCESS bows.

## FIRST CITIZEN

But this, Señora, is no place for you,  
For we mean mischief here! Yet first will grant  
Safe conduct for you to the Palace gates,  
Or elsewhere, as you wish.

## PRINCESS

My wish is nought.

Do what you will with me. But he's not here.

Several of them form an escort, and accompany her from the room and out of the house. Those remaining, now a great throng, begin searching the room, and in bands invade other parts of the mansion.

## SOME CITIZENS (returning)

It is no use searching. She said he was not here, and she's a woman of honour.

## FIRST CITIZEN (drily)

She's his wife.

They leave the room for another search, but return still baffled.

## SEVERAL CITIZENS

He must have slipped out somehow! Smash his nicknacks, since we can't smash him.

They begin knocking the furniture to pieces, tearing down the hangings, trampling on the musical instruments, and kicking holes through the paintings they have unhung from the walls. These, with clocks, vases, carvings, and other movables, they throw out of the window, till the chamber is a scene of utter wreck and desolation. In the rout a musical box is swept off a table, and starts playing a serenade as it falls on the floor.

Enter the COUNT OF MONTIJO.

## MONTIJO

Stop, friends; stop this! There is no sense in it—  
It shows but useless spite! I have much to say:  
The French Ambassador, de Beauharnais,  
Has come, and sought the King. And next Murat,  
With thirty thousand men, half cavalry,  
Is closing in upon our doomed Madrid!  
I know not what he means, this Bonaparte;  
He makes pretence to gain us Portugal,  
But what want we with her? 'Tis like as not  
His aim's to noose us vassals all to him!  
The King will abdicate, and shortly too,  
As those will live to see who live not long.—  
We have saved our nation from the Favourite,  
But who is going to save us from our Friend?

The mob desists dubiously and goes out; the musical box upon the floor plays on, the taper burns to its socket, and the room becomes wrapt in the shades of night.

## SCENE III

## LONDON: THE MARCHIONESS OF SALISBURY'S

A large reception-room is disclosed, arranged for a conversazione. It is an evening in the summer following, and at present the chamber is empty and

in gloom. At one end is an elaborate device, representing Britannia offering her assistance to Spain, and at the other a figure of Time crowning the Spanish Patriots' flag with laurel.

## SPIRIT OF THE YEARS

*O clarionists of human welterings,  
Relate how Europe's madding movement brings  
This easeful haunt into the path of palpitating things!*

## RUMOURS (chanting)

## I

*The Spanish King has bowed unto the Fate  
Which bade him abdicate:  
The sensual Queen, whose passionate caprice  
Has held her chambering with "the Prince of Peace,"  
And wrought the Bourbons' fall,  
Holds to her Love in all;  
And Bonaparte has ruled that his and he  
Henceforth displace the Bourbon dynasty.*

## II

*The Spanish people, handled in such sort,  
As chattels of a Court,  
Dream dreams of England. Messengers are sent  
In secret to the assembled Parliament,  
In faith that England's hand  
Will stouten them to stand,  
And crown a cause which, hold they, bond and free  
Must advocate enthusiastically.*

## SPIRIT OF THE YEARS

*So the Will heaves through Space, and moulds the times,  
With mortals for Its fingers! We shall see  
Again men's passions, virtues, visions, crimes,  
Obey resistlessly  
The purposive, unmotived, dominant Thing  
Which sways in brooding dark their wayfaring!*

The reception-room is lighted up, and the hostess comes in. There arrive Ambassadors and their wives, the Dukes and Duchesses of RUTLAND and SOMERSET, the Marquis and Marchioness of STAFFORD, the Earls of STAIR, WESTMORELAND, GOWER, ESSEX, Viscounts and Viscountesses CRANLEY and MORPETH, Viscount MELBOURNE, Lord and Lady KINNAIRD, Baron de ROLLE, Lady CHARLES GREVILLE, the Ladies CAVENDISH, Mr. and Mrs.



THOMAS HOPE, Mr. GUNNING, Mrs. FITZHERBERT, and many other notable personages. Lastly, she goes to the door to welcome severally the PRINCE OF WALES, the PRINCE OF FRANCE, and the PRINCESS CASTELCICALA.

LADY SALISBURY (to the Prince of Wales)

I am sorry to say, sir, that the Spanish Patriots are not yet arrived. I doubt not but that they have been delayed by their ignorance of the town, and will soon be here.

PRINCE OF WALES

No hurry whatever, my dear hostess. Gad, we've enough to talk about! I understand that the arrangement between our ministers and these noblemen will include the liberation of Spanish prisoners in this country, and the providing 'em with arms, to go back and fight for their independence.

LADY SALISBURY

It will be a blessed event if they do check the career of this infamous Corsican. I have just heard that that poor foreigner Guillet de la Gevrillière, who proposed to Mr. Fox to assassinate him, died a miserable death a few days ago in the Bicêtre—probably by torture, though nobody knows. Really one almost wishes Mr. Fox had——. O here they are!

Enter the Spanish Viscount de MATEROSA and DON DIEGO de la VEGA. They are introduced by CAPTAIN HILL and Mr. BAGOT, who escort them. LADY SALISBURY presents them to the PRINCE and others.

PRINCE OF WALES

By Gad, Viscount, we were just talking of 'ee. You have had some adventures in getting to this country?

MATEROSA (assisted by Bagot as interpreter)

Sir, it has indeed been a trying experience for us. But here we are, impressed by a deep sense of gratitude for the signal marks of attachment your country shows us.

PRINCE OF WALES

You represent, practically, the Spanish people?

MATEROSA

We are immediately deputed, sir,  
By the Assembly of Asturias,  
More sailing soon from other provinces.

We bring official writings, charging us  
To clinch and solder Treaties with this realm  
That may promote our cause against the foe.  
Nextly a letter to your gracious King ;  
Also a Proclamation, soon to sound  
And swell the pulse of the Peninsula,  
Declaring that the act by which King Carlos  
And his son Prince Fernando cede the throne  
To whomsoever Napoleón may appoint,  
Being an act of cheatery, not of choice,  
Unfeters us from our allegiant oath.

MRS. FITZHERBERT

The usurpation began, I suppose, with the divisions in the Royal Family?

MATEROSA

Yes, madam, and the protection they foolishly requested from the Emperor ; and their timid intent of flying secretly helped it on. It was an opportunity he had been awaiting for years.

MRS. FITZHERBERT

All brought about by this man Godoy, Prince of Peace !

PRINCE OF WALES

Dash my wig, mighty much you know about it, Maria ! Why, sure, Boney thought to himself, "This Spain is a pretty place ; 'twill just suit me as an extra acre or two ; so here goes."

DON DIEGO (*aside to Bagot*)

This lady is the Princess of Wales ?

BAGOT

Hsh ! no, Señor. The Princess lives at large at Kensington and other places, and has parties of her own, and doesn't keep house with her husband. This lady is—well, really his wife, you know, in the opinion of many ; but——

DON DIEGO

Ah ! Ladies a little mixed, as they were at our Court ! She's the Pepa Tudo to *this* Prince of Peace ?

BAGOT

O no—not exactly that, Señor.

DON DIEGO

Ya, ya. Good. I'll be careful, my friend. You are not saints in England more than we are in Spain!

BAGOT

We are not. Only you sin with naked faces, and we with masks on.

DON DIEGO

Virtuous country!

DUCHESS OF RUTLAND

It was understood that Ferdinand, Prince of Asturias, was to marry a French princess, and so unite the countries peacefully?

MATEROSA

It was. And our credulous prince was tempted to meet Napoléon at Bayonne. Also the poor simple King, and the infatuated Queen, and Manuel Godoy.

DUCHESS OF RUTLAND

Then Godoy escaped from Aranjuez?

MATEROSA

Yes, by hiding in the garret. Then they all threw themselves upon Napoléon's protection. In his presence the Queen swore that the King was not Fernando's father! Altogether they form a queer little menagerie. What will happen to them nobody knows.

PRINCE OF WALES

And do you wish us to send an army at once?

MATEROSA

What we most want, sir, are arms and ammunition. But we leave the English Ministry to co-operate in its own wise way, anyhow, so as to sustain us in resenting these insults from the Tyrant of the Earth.

DUCHESS OF RUTLAND (to the Prince of Wales)

What sort of aid shall we send, sir?

## PRINCE OF WALES

We are going to 'vote fifty millions, I hear. We'll whack him, and preserve your noble countty for 'ee, Señor Viscount. The debate thereon is to come off to-morrow. It will be the finest thing the Commons have had since Pitt's time. Sheridan, who is to open it, says he and Canning are to be absolutely unanimous; and, by God, like the parties in his "Critic," when Government and Opposition do agree, their unanimity is wonderful! Viscount Materosa, you and your friends must be in the Gallery. O damny, you must!

## MATEROSA

Sir, we are already pledged to be there.

## PRINCE OF WALES

And hark ye, Señor Viscount. You will then learn what a mighty fine thing a debate in the English Parliament is! No Continental humbug there. Not but that the Court has a trouble to keep 'em in their places sometimes; and I would it had been one in the Lords instead. However, Sheridan says he has been learning his speech these two days, and has hunted his father's dictionary through for some stunning long words.—Now, Maria (to Mrs. Fitzherbert), I am going home.

## LADY SALISBURY

At last, then, England will take her place in the forefront of this mortal struggle, and in pure disinterestedness fight with all her strength for the European deliverance. God defend the right!

The Prince of Wales leaves, and the other guests begin to depart.

## SEMICHORUS I OF THE YEARS (aerial music)

*Leave this glib throng to its conjecturing,  
And let four burdened weeks unmover what they bring!*

## SEMICHORUS II

*The said Debate, to wit; its close in deeds;  
Till England stands enlisted for the Patriots' needs.*

## SEMICHORUS I

*'And transports in the docks gulp down their freight  
Of buckled fighting-flesh, and, gale-bound, watch and wait.*

## SEMICHORUS II

*Till gracious zephyrs shoulder on their sails  
To where the brine of Biscay moans its tragic tales.*

## CHORUS

*Bear we, too, south, as we were swallow-vanned,  
And mark the game now played there by the Master-hand!*

The reception-chamber is shut over by the night without, and the point of view rapidly recedes south, London and its streets and lights diminishing till they are lost in the distance, and its noises being succeeded by the babble of the Channel and Biscay waves.

## SCENE IV

## MADRID AND ITS ENVIRONS

The view is from the housetops of the city on a dusty evening in this July, following a day of suffocating heat. The sunburnt roofs, warm ochreous walls, and blue shadows of the capital, wear their usual aspect except for a few feeble attempts at decoration.

## DUMB SHOW

Gazers gather in the central streets, and particularly in the Puerta del Sol. They show curiosity, but no enthusiasm. Patrols of French soldiery move up and down in front of the people, and seem to awe them into quietude.

There is a discharge of artillery in the outskirts, and the church bells begin ringing; but the peals dwindle away to a melancholy jangle, and then to silence. Simultaneously, on the northern horizon of the arid, unenclosed, and treeless plain swept by the eye around the city, a cloud of dust arises, and a Royal procession is seen nearing. It means the new king, JOSEPH BONAPARTE.

He comes on, escorted by a clanking guard of four thousand Italian troops, and the brilliant royal carriage is followed by a hundred coaches, bearing his suite. As the procession enters the city many houses reveal themselves to be closed, many citizens leave the route and walk elsewhere, while many of those who remain turn their backs upon the spectacle.

KING JOSEPH proceeds thus through the Plaza Oriente to the granite-walled Royal Palace, where he alights and is received by some of the nobility, the French generals who are in occupation there, and some clergy. Heralds emerge from the Palace, and hasten to divers points in the city, where trumpets are blown and the Proclamation of JOSEPH as KING OF SPAIN is read in a loud voice. It is received in silence.

The sun sets, and the curtain falls.

## SCENE V

THE OPEN SEA BETWEEN THE ENGLISH COASTS  
AND THE SPANISH PENINSULA

From high aloft, in the same July weather, and facing east, the vision swoops over the ocean and its coast-lines, from Cork Harbour on the extreme left, to Mondego Bay, Portugal, on the extreme right. Land's End and the Scilly Isles, Ushant and Cape Finisterre, are projecting features along the middle distance of the picture, and the English Channel recedes endwise as a tapering avenue near the centre.

## DUMB SHOW

Four groups of moth-like transport ships are discovered silently skimming this wide liquid plain. The first group, to the right, is just vanishing behind Cape Mondego to enter Mondego Bay; the second, in the midst, has come out from Plymouth Sound, and is preparing to stand down Channel; the third is clearing St. Helen's point for the same course; and the fourth, much further up Channel, is obviously to follow on considerably in the rear of the two preceding. A south-east wind is blowing strong, and, according to the part of their course reached, they either sail direct with the wind on their larboard quarter, or labour forward by tacking in zigzags.

## SPIRIT OF THE PITIES

*What are these fleets that cross the sea  
From British ports and bays  
To coasts that glister southwardly  
Behind the dog-day haze?*

## RUMOURS (chanting)

## SEMICHORUS I

*They are the shipped battalions sent  
To bar the bold Belligerent  
Who stalks the Dancers' Land.  
Within these hulls, like sheep a-pen,  
Are packed in thousands fighting-men  
And colonels in command.*

## SEMICHORUS II

*The fleet that leans each airy fin  
Far south, where Mondego mouths in,  
Bears Wellesley and his aides therein,  
And Hill, and Crauford too;*

*With Torrens, Ferguson, and Fane,  
And majors, captains, clerks, in train,  
And those grim needs that appertain—  
The surgeons—not a few !  
To them add near twelve thousand souls  
In linesmen that the list enrolls,  
Borne onward by those sheeted poles  
As war's red retinue !*

## SEMICHORUS I

*The fleet that clears St. Helen's shore  
Holds Burrard, Hope, ill-omened Moore,  
Clinton and Paget ; while  
The transports that pertain to those  
Count six-score sail, whose planks enclose  
Ten thousand rank and file.*

## SEMICHORUS II

*The third-sent ships, from Plymouth Sound,  
With Acland, Anstruther, impound  
Souls to six thousand strong.  
While those, the fourth fleet, that we see  
Far back, are lined with cavalry,  
And guns of girth, wheeled heavily  
To roll the routes along.*

## SPIRIT OF THE YEARS

*Enough, and more, of inventories and names !  
Many will fail ; many earn doubtful fames.  
Await the fruitage of their acts and aims.*

## DUMB SHOW (continuing)

In the spacious scene visible the far-separated groups of transports, conveyed by battleships, float on before the wind almost imperceptibly, like preened duck-feathers across a pond. The southernmost expedition, under SIR ARTHUR WELLSLEY, soon comes to anchor within the Bay of Mondego aforesaid and the soldiery are indefinitely discernible landing upon the beach from boats. Simultaneously the division commanded by MOORR, as yet in the Chops of the Channel, is seen to be beaten back by contrary winds. It gallantly puts to sea again, and being joined by the division under ANSTRUTHER that has set out from Plymouth, labours round Ushant, and

stands to the south in the track of WELLESLEY. The rearward transports do the same.

A moving stratum of summer cloud beneath the point of view covers up the spectacle like an awning.

## SCENE VI

## ST. CLOUD. THE BOUDOIR OF JOSÉPHINE

It is the dusk of an evening in the latter summer of this year, and from the windows at the back of the stage, which are still uncurtained, can be seen the EMPRESS with NAPOLÉON and some ladies and officers of the Court playing Catch-me-if-you-can by torchlight on the lawn. The moving torches throw bizarre lights and shadows into the apartment, where only a remote candle or two are burning.

Enter JOSÉPHINE and NAPOLÉON together, somewhat out of breath. With careless suppleness she slides down on a couch and fans herself. Now that the candle-rays reach her they show her mellow complexion, her velvety eyes with long lashes, mouth with pointed corners and excessive mobility beneath its *duvet*, and curls of dark hair pressed down upon the temples by a gold band.

The EMPEROR drops into a seat near her, and they remain in silence till he jumps up, knocks over some nicknacks with his elbow, and begins walking about the boudoir.

NAPOLÉON (with sudden gloom)

These mindless games are very well, my friend ;  
But ours to-night marks, not improbably,  
The last we play together.

JOSÉPHINE (starting)

Can you say it !

Why raise that ghastly nightmare on me now,  
When, for a moment, my poor brain had dreams  
Denied it all the earlier anxious day?

NAPOLÉON

Things that verge nigh, my simple Joséphine,  
Are not shoved off by wilful winking at.  
Better quiz evils with too strained an eye  
Than have them leap from disregarded lairs.

JOSÉPHINE

Maybe 'tis true, and you shall have it so !—  
Yet there's no joy save sorrow waived awhile.



NAPOLÉON

Ha, ha ! That's like you. Well, each day by day  
I get sour news. Each hour since we returned  
From this queer Spanish business at Bayonne,  
I have had nothing else ; and hence my brooding.

JOSÉPHINE

But all went well throughout our touring-time ?

NAPOLÉON

Not so—behind the scenes. Our arms at Baylen  
Have been smirched badly. Twenty thousand shamed  
All through Dupont's ill-luck ! The selfsame day  
My brother Joseph's progress to Madrid  
Was glorious as a sodden rocket's fizz !  
Since when his letters creak with querulousness.  
"Napoléon el chico" 'tis they call him—  
"Napoléon the Little," so he says.  
Then notice Austria. Much looks louring there,  
And her sly new regard for England grows.  
The English, next, have shipped an army down  
To Mondego, under one Wellesley,  
A man from India, and his march is south  
To Lisbon, by Vimiero. On he'll go  
And do the devil's mischief ere he is met  
By unaware Junot, and cheyved back  
To English fogs and fumes !

JOSÉPHINE

My dearest one,  
You have mused on worse reports with better grace  
Full many and many a time. Ah—there is more ! . . .  
I know ; I know !

NAPOLÉON (kicking away a stool)

There is, of course ; that worm  
Time ever keeps in hand for gnawing me !—  
The question of my dynasty—which bites  
Closer and closer as the years wheel on.

## JOSÉPHINE

Of course it's that ! For nothing else could hang  
My lord on tenterhooks through nights and days ;—  
Or rather, not the question, but the tongues  
That keep the question stirring. Nought recked you  
Of throne-succession or dynastic lines  
When gloriously engaged in Italy !  
I was your fairy then : they labelled me  
Your Lady of Victories ; and much I joyed,  
Till dangerous ones drew near and daily sowed  
These choking tares within your fecund brain,—  
Making me tremble if a panel crack,  
Or mouse but cheep, or silent leaf sail down,  
And murdering my melodious hours with dreads  
That my late happiness, and my late hope,  
Will oversoon be knelled !

## NAPOLÉON (genially nearing her)

But years have passed since first we talked of it,  
And now, with loss of dear Hortense's son  
Who won me as my own, it looms forth more.  
And selfish 'tis in my good Joséphine  
To blind her vision to the weal of France,  
And this great Empire's solidarity.  
The grandeur of your sacrifice would gild  
Your life's whole shape.

## JOSÉPHINE

Were I as coarse a wife  
As I am limned in English caricature—  
(Those cruel effigies they draw of me !)—  
You could not speak more aridly.

## NAPOLÉON

Nay, nay !

You know, my comrade, how I love you still  
Were there a long-notorious dislike  
Betwixt us, reason might be in your dreads.  
But all earth knows our conjugality.  
There's not a bourgeois couple in the land  
Who, should dire duty rule their severance,  
Could part with scanter scandal than could we

JOSÉPHINE (pouting)

Nevertheless there's one.

NAPOLÉON

A scandal? What?

JOSÉPHINE

Madame Walewska! How could you pretend  
When, after Jena, I'd have come to you,  
"The weather was so wild, the roads so rough,  
That no one of my sex and delicate nerve  
Could hope to face the dangers and fatigues."  
Yes—so you wrote me, dear. They hurt not her!

NAPOLÉON (blandly)

She was a week's adventure—not worth words!  
I say 'tis France.—I have held out for years  
Against the constant pressure brought on me  
To null this sterile marriage.

JOSÉPHINE (bursting into sobs)

Me you blame!

But how know you that you are not the culprit?

NAPOLÉON

I have reason so to know—if I must say.  
The Polish lady you have chosen to name  
Has proved the fault not mine.

(JOSÉPHINE sobs more violently.)

Don't cry, my cherished;

It is not really amiable of you,  
Or prudent, my good little Joséphine,  
With so much in the balance.

JOSÉPHINE

How—know you—

What may not happen! Wait a—little longer!

NAPOLÉON (playfully pinching her arm)

O come, now, my adored! Haven't I already!  
Nature's a dial whose shade no hand puts back,

Trick as we may! My friend, you are forty-three  
This very year in the world—

(JOSEPHINE breaks out sobbing again.)

And vain it is  
To think of waiting longer; pitiful  
To dream of coaxing shy fecundity  
To an unlikely freak by physicking  
With superstitious drugs and quackeries  
That work you harm, not good. The fact being so,  
I have looked it squarely down—against my heart!  
Solicitations voiced repeatedly  
At length have shown the soundness of their shape,  
And left me no denial. You, at times,  
My dear one, have been used to handle it.  
My brother Joseph, years back, frankly gave  
His honest view that something should be done;  
And he, you well may know, shows no ill tinct  
In his regard of you.

JOSEPHINE

And what princess?

NAPOLÉON

For wiving with? No thought was given to that,  
She shapes as vaguely as the Veiled—

JOSEPHINE

No, no;  
It's Alexander's sister, I'm full sure!—  
But why this craze for home-made manikins  
And lineage mere of flesh? You have said yourself  
It mattered not. Great Caesar, you declared,  
Sank sonless to his rest; was greater deemed  
Even for the isolation. Frederick  
Saw, too, no heir. It is the fate of such,  
Often, to be denied the common hope  
As fine for fulness in the rarer gifts  
That Nature yields them. O my husband long,  
Will you not purge your soul to value best  
That high heredity from brain to brain  
Which supersedes mere sequences of blood,

That often vary more from sire to son  
Than between furthest strangers! . . .  
Napoléon's offspring in his like must lie;  
The second of his line be he who shows  
Napoléon's soul in later bodiment,  
The household father happening as he may!

NAPOLÉON (smilingly wiping her eyes)

Little guessed I my dear would prove her rammed  
With such a charge of apt philosophy  
When tutoring me gay arts in earlier times!  
She who at home coquetted through the years  
In which I vainly penned her wishful words  
To come and comfort me in Italy,  
Might, faith, have urged it then effectually!  
But never would you stir from Paris joys,  
(With some bitterness).  
And so, when arguments like this could move me,  
I heard them not; and get them only now  
When their weight dully falls. But I have said  
'Tis not for me, but France—Good-bye an hour.  
(Kissing her.)

I must dictate some letters. This new move  
Of England on Madrid may mean some trouble.  
Come, dwell not gloomily on this cold need  
Of waiving private joy for policy.  
We are but thistle-globes on Heaven's high gales,  
And whither blown, or when, or how, or why,  
Can choose us not at all! . . .  
I'll come to you anon, dear: staunch Roustan  
Will light me in.

[Exit NAPOLÉON.

The scene shuts in shadow.

## SCENE VII

### VIMIERO

A village among the hills of Portugal, about fifty miles north of Lisbon. Around it are disclosed, as ten on Sunday morning strikes, a blue army of fourteen thousand men in isolated columns, and a red army of eighteen thousand in line formation, drawn up in order of battle. The blue army is a French one under JUNOT; the other an English one under SIR ARTHUR WELLESLEY—portion of that recently landed.

The August sun glazes on the liveries white garters and white cross-belts of the English who are to fight for their lives while sweating under a quarter hundredweight in iron buckled penches and with lincocks heavy as pullovers. They occupy a group of heights but their position is one of great danger the land abruptly terminating in a miles behind their backs in lofty cliffs overhanging the Atlantic. The French occupy the valleys in the English front and this distinction between the two forces strikes the eye—the red army is accompanied by science any cavalry while the blue is strong in that arm.

### DUMB SHOW

The battle is begun with all that moves that match each other like those of a chess opening. It is a miles of offensive attack by moving a division to his right. WITLSTON moves several brigades to his left to balance it.

A column of six thousand French then climbs the hill against the English centre and drives in those who are planted there. The English artillery wheels its advantages and the infantry recover and charge the baffled French down the slopes. Meanwhile the latter cavalry and artillery are attacking the village itself and rushing on a few squadrons of English dragoons stationed there cut them to pieces. A column led by this and moans of men and shrieks of horses is heard. Closer the courage the little Maccusian continues to tell more and more to the sea.

On the English left have then and French infantry having ascended to the ridge and maintained a strong position as they are driven down by the bayonets of six hundred men. Thereafter a brigade of the French the northernmost in direct it the others have pursued to the bottom and are resting after the effort to surprise them and bayonet them back to their original summit. The sea is continued by the recovery of the English who again drive their assailants down.

The French army pauses stultified till the columns uniting they fall back towards the opposite hills. The English seeing it their chance has come are about to pursue and settle the fortunes of the day. But a messenger dispatched from a distant group is marked riding up to the large nosed man with a telescope and an Indian sword who his staff around him, has been directing the English movements. He seems astonished at the message appears to resent it and pines with a gloomy look. But he sends countermands to his generals and the pursuit ends abortively.

The French retreat without further molestation by a circuitous march into the great road to Louis Vaudry by which they came leaving nearly two thousand dead and wounded on the slopes they have quitted.

*Dumb Show ends and the curtain draws*

## ACT THIRD

## SCENE I

## SPAIN. A ROAD NEAR ASTORGA

The eye of the spectator rakes the road from the interior of a cellar which opens upon it, and forns the basement of a deserted house, the roof, doors, and shutters of which have been pulled down and burnt for bivouac fires. The season is the beginning of January, and the country is covered with a sticky snow. The road itself is intermittently encumbered with heavy traffic, the surface being churned to a yellow mud that lies half knee-deep, and at the numerous holes in the track forming still deeper quagmires.

In the gloom of the cellar are heaps of damp straw, in which ragged figures are lying half-buried, many of the men in the uniform of English line-regiments, and the women and children in clouts of all descriptions, some being nearly naked. At the back of the cellar is revealed, through a burst door, an inner vault, where are discernible some wooden-hooped wine-casks; in one sticks a gimlet, and the broaching-cork of another has been driven in. The wine runs into pitchers, washing-basins, shads, chamber-vessels, and other extemporized receptacles. Most of the inmates are drunk; some to insensibility.

So far as the characters are doing anything they are contemplating the almost incessant traffic outside, passing in one direction. It includes a medley of stragglers from the Marquis of ROMANA'S Spanish forces and the retreating English army under SIR JOHN MOORE—to which the concealed deserters belong.

## FIRST DESERTER

Now he's one of the Eighty-first, and I'd gladly let that poor blade know that we've all that man can wish for here—good wine and buxom women. But if I do, we shan't have room for ourselves—hey?

He signifies a man limping past with neither fire-lock nor knapsack. Where the discarded knapsack has rubbed for weeks against his shoulder-blades the jacket and shirt are fretted away, leaving his skin exposed.

## SECOND DESERTER (drowsily)

He may be the Eighty-first, or th' Eighty-second; but what I say is, without fear of contradiction, I wish to the Lord I was back in old Bristol again. I'd sooner have a nipperkin of our own real "Bristol milk" than a mash-tub full of this barbarian wine!

## THIRD DESERTER

'Tis like thee to be ungrateful, after putting away such a skinful on't. I am as much Bristol as thee, but would as soon be here as there. There ain't near such willing women, that are strict respectable too, there as hereabout, and no open cellars.—As there's many a slip in this country I'll have the rest of my allowance now.

He crawls on his elbows to one of the barrels, and turning on his back lets the wine run down his throat.

## FOURTH DESERTER (to a fifth, who is snoring)

Don't treat us to such a snoaching there, mate. Here's some more coming, and they'll sight us if we don't mind!

Enter without a straggling flock of military objects, some with fragments of shoes on, others bare-footed, many of the latter's feet bleeding. The arms and waists of some are clutched by women as tattered and bare-footed as themselves. They pass on.

The Retreat continues. More of ROMANA'S Spanish limp along in disorder; then enters a miscellaneous group of English cavalry soldiers, some on foot, some mounted, the rearmost of the latter bestriding a shoeless foundered creature whose neck is vertebrae and mane only. While passing it falls from exhaustion; the trooper extricates himself and pistols the animal through the head. He and the rest pass on.

## FIRST DESERTER (a new plashing of feet being heard)

Here's something more in order, or I am much mistaken. (He cranes out.) Yes, a sergeant of the Forty-third, and what's left of their second battalion. And, by God, not far behind I see shining helmets. 'Tis a whole squadron of French dragoons!

Enter the sergeant. He has a racking cough, but endeavours, by stiffening himself up, to hide how it is wasting away his life. He halts, and looks back, till the remains of the Forty-third are abreast, to the number of some three hundred, about half of whom are crippled invalids, the other half being presentable and armed soldiery.

## SERGEANT

Now show yer nerve, and be men. If you die to-day you won't have to die to-morrow. Fall in! (The miscellany falls in.) All invalids and men without arms march ahead as well as they can. Quick—maw-w-w-ch! (Exeunt invalids, etc.) Now! Tention! Shoulder-r-r-r—fawlocks! (Order obeyed.)

The sergeant hastily forms these into platoons, who prime and load, and seem preternaturally changed from what they were into alert soldiers.

Enter French dragoons at the left-back of the scene. The rear platoon of



the Forty-third turns, fires, and proceeds. The next platoon covering them does the same. This is repeated several times, staggering the pursuers. Exeunt French dragoons, giving up the pursuit. The coughing sergeant and the remnant of the Forty-third march on.

FOURTH DESERTER (to a woman lying beside him)

What d'ye think o' that, my honey? It fairly makes me a man again. Come, wake up! We must be getting along somehow. (He regards the woman more closely.) Why—my little chick? Look here, friends. (They look, and the woman is found to be dead.) If I didn't think that her poor knees felt cold! . . . And only an hour ago I swore I'd marry her!

They remain silent. The Retreat continues in the snow without, now in the form of a file of ox-carts, followed by a mixed rabble of English and Spanish, and mules and muleteers hired by English officers to carry their baggage. The muleteers, looking about and seeing that the French dragoons have been there, cut the bands which hold on the heavy packs, and scamper off with their mules.

A VOICE (behind)

The Commander-in-Chief is determined to maintain discipline, and they must suffer. No more pillaging here. It is the worst case of brutality and plunder that we have had in this wretched time!

Enter an English captain of hussars, a lieutenant, a guard of about a dozen, and three men as prisoners.

CAPTAIN

If they choose to draw lots, only one need be made an example of. But they must be quick about it. The advance-guard of the enemy is not far behind.

The three prisoners appear to draw lots, and the one on whom the lot falls is blindfolded. Exeunt the hussars behind a wall, with carbines. A volley is heard and something falls. The wretches in the cellar shudder.

FOURTH DESERTER

'Tis the same for us but for this heap of straw. Ah—my doxy is the only one of us who is safe and sound!

(He kisses the dead woman.)

Retreat continues. A train of six-horse baggage-waggons lumbers past, a mounted sergeant alongside. Among the baggage lie wounded soldiers and sick women.

## SERGEANT OF THE WAGGON-TRAIN

If so be they are dead, ye may as well drop 'em over the tail-board. 'Tis no use straining the horses unnecessary.

Waggons halt. Two of the wounded who have just died are taken out, laid down by the roadside, and some muddy snow scraped over them. Exeunt waggons and sergeant.

An interval. More English troops pass on horses, mostly shoeless and foundered.

Enter SIR JOHN MOORE and officers. MOORE appears in the pale evening light as a handsome man, far on in the forties, the orbits of his dark eyes showing marks of deep anxiety. He is talking to some of his staff with vehement emphasis and gesture. They cross the scene and go on out of sight, and the squashing of their horses' hoofs in the snowy mud dies away.

## FIFTH DESERTER (incoherently in his sleep)

Poise fawlocks—open pans—right hands to pouch—handle ca'tridge—bring it—quick motion—bite top well off—prime—shut pans—cast about—load——

## FIRST DESERTER (throwing a shoe at the sleeper)

Shut up that! D'ye think you are a 'cruity in the awkward squad still?

## SECOND DESERTER

I don't know what he thinks, but I know what I feel! Would that I were at home in England again, where there's old-fashioned tippie, and a proper God A'mighty instead of this eternal 'Ooman and baby;—ay, at home a-leaning against old Bristol Bridge, and no questions asked, and the winter sun slanting friendly over Baldwin Street as 'a used to do! 'Tis my very belief, though I have lost all sure reckoning, that if I wer there, and in good health, 'twould be New Year's day about now. What it is over here I don't know. Ay, to-night we should be a-setting in the tap of the "Adam and Eve"—lifting up the tune of "The Light o' the Moon." 'Twer a romantical thing enough. 'A used to go som'at like this (he sings in a nasal tone):—

"O I thought it had been day,  
And I stole from her away;  
But it proved to be the light o' the moon!"

Retreat continues, with infantry in good order. Hearing the singing, one of the officers looks around, and detaching a patrol enters the ruined house with the file of men, the body of soldiers marching on. The inmates of the cellar bury themselves in the straw. The officer peers about, and seeing no one prods the straw with his sword.

VOICLS (under the straw)

Oh! Hell! Stop it! We'll come out! Mercy! Quarter!  
[The lunks are uncovered]

OFFICER

If you are well enough to sing bawdy songs, you are well enough to march. So out of it—or you'll be shot, here and now!

SEVERAL

You may shoot us, captain, or the French may shoot us, or the devil may take us, we don't care which! Only we can't stay. Pity the women, captain, but do what you will with us!

The searchers pass over the wounded and stir out those capable of marching, both men and women, so far as they discover them. They are picked on by the patrol. Exit patrol and discoverers in its charge.

Those who remain look stolidly at the highway. The English Rear guard of cavalry crosses the scene and passes out. An interval. It grows dusk.

SPIRIT IRONIC

*Quaint poetry, and real romance of war!*

SPIRIT OF THE PIRIES

*Mock on, Shade, if thou wilt! But others find  
Poesy ever lurk where pit pats poor mankind!*

The scene is cloaked in darkness.

SCENE II

THE SAME

It is nearly midnight. The fugitives who remain in the cellar having slept off the effects of the wine are awakened by a new ramping of cavalry, which becomes more and more persistent. It is the French who now fill the road. The advance guard having passed by, DUBOIS'S division, LONG'S division, MILLER'S division and others successively cross the gloom.

Presently come the outlines of the Imperial Guard and then with a start, those in hiding realize their situation and are wide awake. NAPOLEON enters with his staff. He has just been overtaken by a courier, and orders those round him to halt.

NAPOLEON

Let there a fire be lit—ay, here and now.  
The lines within these letters brook no pause  
In mastering their purport.

Some of the French approach the ruined house and appropriating what wood is still left there heap it by the roadside and set it alight. A mixed rain and snow falls and the sputtering flames throw a glare all round.

## SECOND DESERTER (under his voice)

We be shot corpses! Ay, faith, we be! Why didn't I stick to England, and true doxology, and leave foreign doxies and their wine alone! . . . Mate, can ye squeeze another shardful from the cask there, for I feel my time is come! . . . O that I had but the barrel of that firelock I throwed away, and that wasted powder to prime and load! This bullet I chaw to quench my hunger would do the rest! . . . Yes, I could pick him off now!

## FIRST DESERTER

You lie low with your picking off, or he may pick off you! Thank God the babies are gone. Maybe we shan't be noticed, if we've but the courage to do nothing, and keep hid.

NAPOLÉON dismounts, approaches the fire, and looks around.

## NAPOLÉON

Another of their dead horses here, I see.

## OFFICER

Yes, sire. We have counted eighteen hundred odd from Benavente hither, pistoled thus.  
Some we'd to finish for them: headlong haste  
Spared them no time for mercy to their brutes.  
One-half their cavalry now tramps afoot.

## NAPOLÉON

And what's the tale of waggons we've picked up?

## OFFICER

Spanish and all abandoned, some four hundred;  
Of magazines and firelocks, full ten load;  
And stragglers and their girls a numerous crew.

## NAPOLÉON

Ay, devil—plenty those! Licentious ones  
These English, as all canting peoples are.—  
And prisoners?

## OFFICER

Seven hundred English, sire;  
Spaniards five thousand more,

## NAPOLÉON

'Tis not amiss.

To keep the new year up they run away !

(He soliloquizes as he begins tearing open the dispatches)

Nor Pitt nor Fox displayed such blundering

As glares in this campaign ! It is, indeed,

Enlarging Folly to Foolhardiness

To combat France by land ! But how expect

Aught that can claim the name of government

From Canning, Castlereagh, and Perceval,

Caballers all—poor sorry politicians—

To whom has fallen the luck of reaping in

The harvestings of Pitt's bold husbandry.

He unfolds a dispatch, and looks for something to sit on. A cloak is thrown over a log, and he settles to reading by the firelight. The others stand round. The light, crossed by the snow-flakes, flickers on his unhealthy face and stoutening figure. He sinks into the rigidity of profound thought till his features lour.

So this is their reply ! They have done with me !

Britain declines negotiating further—

Flouts France and Russia indiscriminately

"Since one dethrones and keeps as prisoners

The most legitimate kings"—that means myself—

"The other suffers their unworthy treatment

For sordid interests"—that's for Alexander ! . . .

And what is Georgy made to say besides ?—

"Pacific overtures to us are wiles

Woven to unnerve the generous nations round

Lately escaped the galling yoke of France,

Or waiting so to do. Such, then, being seen,

These tentatives must be regarded now

As finally forgone ; and crimson war

Be faced to its fell worst, unflinchingly."

—The devil take their lecture ! What am I,

That England should return such insolence ?

He jumps up, furious, and walks to and fro beside the fire. By and by cooling he sits down again.

Now as to hostile signs in Austria. . . .

(He breaks another seal and reads)

Ah,—swords to cross with her some day in spring !

Thinking me cornered over here in Spain

She speaks without disguise, the covert pact  
'Twixt her and England owning now quite frankly,  
Careless how works its knowledge upon me,  
She, England, Germany: well—I can front them!  
That there is no sufficient force of French  
Between the Elbe and Rhine to prostrate her,  
Let new and terrible experience  
Soon disillude her of! Yea; she may arm:  
The opportunity she late let slip  
Will not subserve her now!

## SPIRIT OF THE PITIES

*Has he no heart-hints that this Austrian court,  
Whercon his mood takes mould so masterful,  
Is rearing narrowly in its nursery-room  
A future wife for him?*

## SPIRIT OF THE YEARS

*Thou dost but guess it,  
And how should his heart know?*

NAPOLÉON (opening and reading another dispatch)

Now eastward. Ohè!—  
The Orient likewise looms full sombrely. . . .  
The Turk declines pacifically to yield  
What I have promised Alexander. Ah! . . .  
As for Constantinople being his prize  
I'll see him frozen first. His flight's too high!  
And showing that I think so makes him cool. (Rises.)  
Is Soult the Duke Dalmatia yet at hand?

## OFFICER

He has arrived along the Leon road  
Just now, your Majesty; and only waits  
The close of your perusals.

Enter SOULT, who is greeted by NAPOLÉON.

## FIRST DESERTER

Good Lord deliver us from all great men, and take me back  
again to humble life! That's Marshal Soult the Duke of  
Dalmatia!

## SECOND DESERTER

The Duke of Damnation for our poor rear, by the look on't!

## FIRST DESERTER

Yes—he'll make 'em rub their poor rears before he has done with 'em! But we must overtake 'em to-morrow by a cross-cut, please God!

NAPOLÉON (pointing to the dispatches)

Here's matter enough for me, Duke, and to spare.  
The ominous contents are like the threats  
The ancient prophets dealt rebellious Judah!  
Austria we soon shall have upon our hands,  
And England still is fierce for fighting on,—  
Strange humour in a concord-loving land!  
So now I must to Paris straight away—  
At least, to Valladolid; so as to stand  
More apt for couriers than I do out here  
In this far western corner, and to mark  
The veerings of these new developments,  
And blow a counter-breeze. . . .

Then, too, there's Lannes, still sweating at the siege  
Of sullen Zaragoza as 'twere hell.  
Him I must further counsel how to close  
His twice too tedious battery.—You, then, Soult—  
Ney is not yet, I gather, quite come up?

## SOULT

He's near, sire, on the Benavente road;  
But some hours to the rear I reckon, still.

## NAPOLÉON

Him I'll direct to come to your support  
In this pursuit and harassment of Moore  
Wherein you take my place. You'll follow up  
And chase the flying English to the sea.  
Bear hard on them, the bayonet at their loins.  
With Merle's and Mermet's corps just gone ahead,  
And Delaborde's, and Heudelet's here at hand.  
While Lorge's and Lahoussaye's picked dragoons  
Will follow, and Franceschi's cavalry.  
To Ney I am writing that, in case of need,  
He will support, with Marchand and Mathieu.—

Your total thus of seventy thousand odd,  
 Ten thousand horse, and cannon to five score,  
 Should near annihilate this British force,  
 And carve a triumph large in history.

(He bends over the fire and makes some notes rapidly.)

I move into Astorga ; then turn back,  
 (Though only in my person do I turn)  
 And leave to you the destinies of Spain.

#### SPIRIT OF THE YEARS

*More turning may be here than he designs.  
 In this small, sudden, swift turn backward, he  
 Suggests one turning from his apogee !*

The characters disperse, the fire sinks, and snowflakes and darkness blot out all.

### SCENE III

#### BEFORE CORUÑA

The town, harbour, and hills at the back are viewed from an aerial point to the north, over the lighthouse known as the Tower of Hercules, rising at the extremity of the tongue of land on which La Coruña stands, the open ocean being in the spectator's rear.

In the foreground the most prominent feature is the walled old town, with its white towers and houses, shaping itself aloft over the harbour. The new town, and its painted fronts, show bright below, even on this cloudy winter afternoon. Further off, behind the harbour—now crowded with British transports of all sizes—is a series of low broken hills, intersected by hedges and stone walls.

A mile behind these low inner hills is beheld a rocky chain of outer and loftier heights that completely command the former. Nothing behind them is seen but grey sky.

#### DUMB SHOW

On the inner hills aforesaid the little English army—a pathetic fourteen thousand of foot only—is just deploying into line : HOPE's division on the left, BAIRD's to the right. PAGET with the reserve is in the hollow to the left behind them ; and FRASER's division still further back shapes out on a slight rise to the right.

This harassed force now appears as if composed of quite other than the men observed in the Retreat insubordinately straggling along like vagabonds. Yet they are the same men, suddenly stiffened and grown amenable to discipline by the satisfaction of standing to the enemy at last. They resemble a double palisade of red stakes, the only gaps being those that the melancholy necessity of scant numbers entails here and there.



Over the heads of these red men is beheld on the outer hills the twenty thousand French that have been pushed along the road at the heels of the English by SOULI. They have an ominous superiority, both in position and in their abundance of cavalry and artillery, over the slender lines of English foot. The left of this background, facing HOPI, is made up of DELLABORDE'S and MIRRI'S divisions, while in a deadly arc round BAIRD, from whom they are divided only by the village of Lluma, are placed MERMER'S division, LAHOUSSE'S and LORGL'S dragoons, FRANCHI'S cavalry, and, highest up of all, a formidable battery of eleven great guns that take the whole British line.

It is now getting on for two o'clock, and a stir of activity has lately been noticed along the French front. Three columns are discerned descending from their position, the first towards the division of SIR DAVID BAIRD, the weakest point in the English line, the next towards the centre, the third towards the left. A heavy cannonade from the battery supports this advance.

The clash ensues, the English being swept down in swaths by the enemy's artillery. The opponents meet face to face at the village in the valley between them, and the fight there grows furious.

SIR JOHN MOORE is seen galloping to the front under the gloomy sky.

#### SPIRIT OF THE PITIES

*I seem to vision in San Carlos' garden,  
That rises salient in the upper town,  
His name, and date, and doing, set within  
A filmy outline like a monument,  
Which yet is but the insubstantial air.*

#### SPIRIT OF THE YEARS

*Read visions as conjectures; not as more.*

When MOORE arrives at the front, FRASER and PAGET move to the right, where the English are most sorely pressed. A grape shot strikes off BAIRD'S arm. There is a little confusion, and he is borne to the rear, while MAJOR NAPIER disappears, a prisoner.

Intelligence of these misfortunes is brought to SIR JOHN MOORE. He goes further forward, and precedes in person the Forty-second regiment and a battalion of the Guards who, with fixed bayonets, bear the enemy back. MOORE'S gestures in cheering them being notably energetic. Pursuers, pursued, and SIR JOHN himself pass out of sight behind the hill. Dumb Show ends.

The point of vision descends to the immediate rear of the English position. The early January evening has begun to spread its shades, and shouts of dismay are heard from behind the hill over which MOORE and the advancing lines have vanished.

Straggling soldiers cross in the gloom.

#### FIRST STRAGGLER

He's struck by a cannon-ball, that I know; but he's not killed, that I pray God A'mighty.

## SECOND STRAGGLER

Better he were. His shoulder is knocked to a bag of splinters. As Sir David was wounded, Sir John was anxious that the right should not give way, and went forward to keep it firm.

## FIRST STRAGGLER

He didn't keep *you* firm, howsomever.

## SECOND STRAGGLER

Nor you, for that matter.

## FIRST STRAGGLER

Well, 'twas a serious place for a man with no priming-horn, and a character to lose, so I judged it best to fall to the rear by lying down. A man can't fight by the regulations without his priming-horn, and I am none of your slovenly anyhow fighters.

## SECOND STRAGGLER

'Nation, having dropped my flint-pouch, I was the same. If you'd had your priming-horn, and I my flints, mind ye, we should have been there now? Then, forty-whory, that we are not is the fault o' Government for not supplying new ones from the reserve!

## FIRST STRAGGLER

What did he say as he led us on?

## SECOND STRAGGLER

"Forty-second, remember Egypt!" I heard it with my own ears. Yes, that was his strict testament.

## FIRST STRAGGLER

"Remember Egypt." Ay, and I do, for I was there! . . . Upon my salvation, here's for back again, whether or no!

## SECOND STRAGGLER

But here. "Forty-second, remember Egypt," he said in the very eye of that French battery playing through us. And the next omen was that he was struck off his horse, and fell on his back to the ground. I remembered Egypt, and what had just happened too, so thorough well that I remembered the way over

this wall!—Captain Hardinge, who was close to him, jumped off his horse, and he and one in the ranks lifted him, and are now bringing him along.

FIRST STRAGGLER

Nevertheless, here's for back again, come what will. Remember Egypt! Hurrah!

[Exit First straggler.

Second straggler ponders, then suddenly follows First. Enter COLONEL ANDERSON and others hastily.

AN OFFICER

Now fetch a blanket. He must be carried in.

[Shouts heard.

COLONEL ANDERSON

That means we are gaining ground! Had fate but left  
This last blow undecreed, the hour had shone  
A star amid these girdling days of gloom!

[Exit.

Enter in the obscurity six soldiers of the Forty-second bearing SIR JOHN MOORE on their joined hands. CAPTAIN HARDINGE walks beside and steadies him. He is temporarily laid down in the shelter of a wall, his left shoulder being pounded away, the arm dangling by a shred of flesh.

Enter COLONEL GRAHAM and CAPTAIN WOODFORD.

GRAHAM

The wound is more than serious, Woodford, far.  
Ride for a surgeon—one of those, perhaps,  
Who tend Sir David Baird? (Exit Captain Woodford.)  
His blood throbs forth so fast, that I have dark fears  
He'll drain to death ere anything can be done!

HARDINGE

I'll try to staunch it—since no skill's in call.

(He takes off his sash and endeavours to bind the wound with it. MOORE smiles and shakes his head.)

There's not much checking it! The rent's too gross.

A dozen lives could pass that thoroughfare!

Enter a soldier with a blanket. They lift MOORE into it. During the operation the pommel of his sword, which he still wears, is accidentally thrust into the wound.

I'll loose the sword—it bruises you, Sir John.

[He begins to unbuckle it.

MOORE

No. Let it be! One hurt more matters not.  
I wish it to go off the field with me.

HARDINGE

I like the sound of that. It augurs well  
For your much-hoped recovery.

MOORE (looking sadly at his wound)

Hardinge, no: .

Nature is nonplussed there! My shoulder's gone,  
And this left side laid open to my lungs.  
There's but a brief breath now for me, at most. . . .  
Could you—move me along—that I may glimpse  
Still how the battle's going?

HARDINGE

Ay, Sir John—

A few yards higher up, where we can see.

He is borne in the blanket a little way onward, and lifted so that he can  
view the valley and the action.

MOORE (brightly)

They seem to be advancing. Yes, it is so!

Enter SIR JOHN HOPE.

Ah, Hope!—I am doing badly here enough;  
But they are doing rarely well out there.

(Presses Hope's hand.)

Don't leave! my speech may flag with this fierce pain,  
But you can talk to me.—Are the French checked?

HOPE

My dear friend, they are borne back steadily.

MOORE (his voice weakening)

I hope that England—will be satisfied—  
I hope my native land—will do me justice! . . .  
I shall be blamed for sending Craufurd off  
Along the Orense road. But had I not,  
Bonaparte would have headed us that way. . . .

## HOPE

O would that Soult had but accepted battle  
By Lugo town! We should have crushed him there.

## MOORE

Yes . . . yes.—But it has never been my lot  
To owe much to good luck ; nor was it then.  
Good fortune has been mine, but, (bitterly) mostly so  
By the exhaustion of all shapes of bad ! . . .  
Well, this does not become a dying man ;  
And others have been chastened more than I  
By Him who holds us in His hollowed hand ! . . .

I grieve for Zaragoza if, as said,  
The siege goes sorely with her, which it must.  
I heard when at Dahagun that late day  
That she was holding out heroically.  
But I must leave such now.—You'll see my friends  
As early as you can ? Tell them the whole ;  
Say to my mother. . . . (His voice fails.)  
Hope, Hope, I have so much to charge you with,  
But weakness clams my tongue ! . . . If I must die  
Without a word with Stanhope, ask him, Hope,  
To—name me to his sister. You may know  
Of what there was between us ? . . .  
Is Colonel Graham well, and all my aides ?  
My will I have made—it is in Colborne's charge  
With other papers.

## HOPE

He's now coming up.

*Enter MAJOR COLBORNE, principal aide-de-camp.*

## MOORE

Are the French beaten, Colborne, or repulsed ?  
Alas ! you see what they have done to me !

## COLBORNE

I do, Sir John : I am more than sad thereat !  
In brief time now the surgeon will be here.  
The French retreat—pushed from Elvina far.

## MOORE

That's good ! Is Paget anywhere about ?

COLBORNE

He's at the front, Sir John.

MOORE

Remembrance to him!

Enter two surgeons.

Ah, doctors,—you can scarcely mend up me.—  
And yet I feel so tough—I have feverish fears  
My dying will waste a long and tedious while;  
But not too long, I hope!

SURGEONS (after a hasty examination)

You must be borne  
In to your lodgings instantly, Sir John.  
Please strive to stand the motion—if you can;  
They will keep step, and bear you steadily.

MOORE

Anything. . . . Surely fainter ebbs that fire?

COLBORNE

Yes: we must be advancing everywhere:  
Colbert their General, too, they have lost, I learn.

They lift him by stretching their sashes under the blanket, and begin moving off. A light waggon enters.

MOORE

Who's in that waggon?

HARDINGE

Colonel Wynch, Sir John.  
He's wounded, but he urges you to take it.

MOORE

No. I will not. This suits. . . . Don't come with me;  
There's more for you to do out here as yet.

(Cheerful shouts.)  
A-ha! 'Tis *this* way I have wished to die!

Exit slowly in the twilight MOORE, bearers, surgeons, etc., towards Coruña.

The scene darkens.

## SCENE IV

## CORUÑA. NEAR THE RAMPARTS

It is just before dawn on the following morning, objects being still indistinct. The features of the elevated enclosure of San Carlos can be recognized in dim outline, and also those of the Old Town of Coruña around, though scarcely a lamp is shining. The numerous transports in the harbour beneath have still their riding-lights burning.

In a nook of the town walls a lantern glimmers. Some English soldiers of the Ninth regiment are hastily digging a grave there with extemporized tools.

A VOICE (from the gloom some distance off)

"I am the resurrection and the life, saith the Lord: he that believeth in me, though he were dead, yet shall he live."

The soldiers look up, and see entering at the further end of the patch of ground a slow procession. It advances by the light of lanterns in the hands of some members of it. At moments the fitful rays fall upon bearers carrying a coffinless body rolled in a blanket, with a military cloak roughly thrown over by way of pall. It is brought towards the incomplete grave, and followed by HOPE, GRAHAM, ANDERSON, COLBORNE, HARDINGE, and several aides-de-camp, a chaplain preceding.

## FIRST SOLDIER

They are here, almost as quickly as ourselves.  
There is no time to dig much deeper now:  
Level a bottom just as far's we've got.  
He'll couch as calmly in this scabbled hole  
As in a royal vault!

## SECOND SOLDIER

Would it had been a foot deeper, here among foreigners, with strange manures manufactured out of no one knows what! Surely we can give him another six inches?

## FIRST SOLDIER

There is no time. Just make the bottom true.

The meagre procession approaches the spot, and waits while the half-dug grave is roughly finished by the men of the Ninth. They step out of it, and another of them holds a lantern to the chaplain's book. The winter day slowly dawns.

## CHAPLAIN

"Man that is born of a woman hath but a short time to live, and is full of misery. He cometh up, and is cut down, like a flower; he fleeth as it were a shadow, and never continueth in one stay."

A gun is fired from the French battery not far off; then another. The ships in the harbour take in their riding-lights.

## COLBORNE (in a low voice)

I knew that dawn would see them open fire.

## HOPE

We must perforce make swift use of our time.

Would we had closed our too sad office sooner!

As the body is lowered another discharge echoes. They glance gloomily at the heights where the French are ranged, and then into the grave.

## CHAPLAIN

"We therefore commit his body to the ground. Earth to earth, ashes to ashes, dust to dust." (Another gun.)

A spent ball falls not far off. They put out their lanterns. Continued firing, some shot splashing into the harbour below them.

## HOPE

In mercy to the living, who are thrust  
Upon our care for their deliverance,  
And run much hazard till they are embarked,  
We must abridge these duties to the dead,  
Who will not mind be they abridged or no.

## HARDINGE

And could he mind, would be the man to bid it. . . .

## HOPE .

We shall do well, then, curtly to conclude  
These mutilated prayers—our hurried best!—  
And what's left unsaid, feel.

## CHAPLAIN (his words broken by the cannonade)

" . . . . We give Thee hearty thanks for that it hath pleased  
Thee to deliver this our brother out of the miseries of this sinful  
world. . . . Who also hath taught us not to be sorry, as men



without hope, for them that sleep in Him. . . . Grant this, through Jesus Christ our Mediator and Redeemer."

OFFICERS AND SOLDIERS

Amen !

The diggers of the Ninth hastily fill in the grave, and the scene shuts as the mournful figures retire.

SCENE V

VIENNA. A CAFÉ IN THE STEPHANS-PLATZ

An evening between light and dark is disclosed, some lamps being lit. The huge body and tower of St. Stephen's rise into the sky some way off, the western gleam still touching the upper stonework. Groups of people are seated at the tables, drinking and reading the newspapers. One very animated group, which includes an Englishman, is talking loudly. A citizen near looks up from his newspaper.

CITIZEN (to the Englishman)

I read, sir, here, the troubles you discuss  
Of your so gallant army under Moore.  
His was a spirit baffled but not quelled,  
And in his death there shone a stoicism  
That lent retreat the rays of victory.

ENGLISHMAN

It was so. While men chide they will admire him,  
And frowning, praise. I could nigh prophesy  
That the unwonted crosses he has borne  
In his career of sharp vicissitude  
Will tinct his story with a tender charm,  
And grant the memory of his strenuous feats  
As long a lease within the minds of men  
As conquerors hold there.—Does the sheet give news  
Of how the troops reached home?

CITIZEN (looking again at the paper)

Yes ; from your press  
It quotes that they arrived at Plymouth Sound  
Mid dreadful weather and much suffering.  
It states they looked the very ghosts of men,  
So heavily had hunger told on them,  
And the fatigues and toils of the retreat.

Several were landed dead, and many died  
As they were borne along. At Portsmouth, too,  
Sir David Baird, still helpless from his wound,  
Was carried in a cot, sheet-pale and thin,  
And Sir John Hope, lank as a skeleton.—  
Thereto is added, with authority,  
That a new expedition soon will fit,  
And start again for Spain.

ENGLISHMAN

I have heard as much.

CITIZEN

You'll do it next time, sir. And so shall we !

SECOND CITIZEN (regarding the church tower opposite)

You witnessed the High Service over there  
They held this morning ? (To the Englishman.)

ENGLISHMAN

Ay ; I did get in ;  
Though not without hard striving, such the throng ;  
But travellers roam to waste who shyly roam  
And I pushed like the rest.

SECOND CITIZEN

Our young Archduchess  
Maria Louisa was, they tell me, present ?

ENGLISHMAN

O yes : the whole Imperial family,  
And when the Bishop called all blessings down  
Upon the Landwehr colours there displayed,  
Enthusiasm touched the sky—she sharing it.

SECOND CITIZEN

Commendable in her, and spirited,  
After the graceless insults to the Court  
The Paris journals flaunt—not voluntarily,  
But by his ordering. Magician-like  
He holds them in his fist, and at his squeeze  
They bubble what he wills ! . . . Yes, she's a girl  
Of patriotic build, and hates the French.

Quite lately she was overheard to say  
She had met with most convincing auguries  
That this year Bonaparte was starred to die.

## ENGLISHMAN

Your arms must render its fulfilment sure.

## SECOND CITIZEN

Right! And we have the opportunity,  
By upping to the war in suddenness,  
And catching him unaware. The pink and flower  
Of all his veteran troops are now in Spain  
Fully engaged with yours; while those he holds  
In Germany are scattered far and wide.

FIRST CITIZEN (looking up again from his newspaper)

I see here that he vows and guarantees  
Inviolable bounds to all our territories  
If we but pledge to carry out forthwith  
A prompt disarmament. Since that's his price  
Hell burn his guarantees! Too long he has fooled us.  
(To the Englishman) I drink, sir, to your land's consistency.  
While we and all the kindred Europe States  
Alternately have wooed and warred with him,  
You have not bent to blowing hot and cold,  
But held you sturdily inimical!

## ENGLISHMAN (laughing)

Less Christian-like forgiveness mellows us  
Than Continental souls! (They drink.)

A band is heard in a distant street, with shouting. Enter third and fourth citizens, followed by others.

## FIRST CITIZEN

More news afloat?

## THIRD AND FOURTH CITIZENS

Yea; an announcement that the Archduke Charles  
Is given the chief command.

## FIRST, SECOND, ETC., CITIZENS

Huzza! Right so!

*A clinking of glasses, rising from seats, and general enthusiasm.*

## SECOND CITIZEN

If war had not so patly been declared,  
Our howitzers and firelocks of themselves  
Would have gone off to shame us! This forenoon  
Some of the Landwehr met me; they are hot  
For setting out, though but few months enrolled.

## ENGLISHMAN

That moves reflection somewhat. They are young  
For measuring with the veteran files of France!

## FIRST CITIZEN

Napoléon's army swarms with tender youth,  
His last conscription besomed into it  
Thousands of merest boys. But he contrives  
To mix them in the field with seasoned frames.

## SECOND CITIZEN

The sadly-seen mistake this country made  
Was that of grounding hostile arms at all.  
We should have fought irreconcilably—  
Have been consistent as the English are.  
The French are our hereditary foes,  
And this adventurer of the saucy sword,  
This sacrilegious slighter of our shrines,  
Stands author of all our ills . . .  
Our harvest fields and fruits he tramples on,  
Accumulating ruin in our land.  
Think of what mournings in the last sad war  
'Twas his to instigate and answer for!  
Time never can efface the glint of tears  
In palaces, in shops, in fields, in cots,  
From women widowed, sonless, fatherless,  
That then oppressed our eyes. There is no salve  
For such deep harrowings but to fight again;  
The enfranchisement of Europe hangs thereon,  
And long she has lingered for the sign to crush him:  
That signal we have given; the time is come!

(Thumping on the tables.)

FIFTH CITIZEN (at another table, looking up from his paper and speaking across)

I see that Russia has declined to aid us,  
And says she knows that Prussia likewise must ;  
So that the mission of Prince Schwarzenberg  
To Alexander's Court has closed in failure.

THIRD CITIZEN

Ay—through his being honest—fatal sin !—  
Probing too plainly for the Emperor's ears  
His ominous friendship with Napoléon.

ENGLISHMAN

Some say he was more than honest with the Tsar ;  
Hinting that his becoming an ally  
Makes him accomplice of the Corsican  
In the unprincipled dark overthrow  
Of his poor trusting childish Spanish friends—  
Which gave the Tsar offence.

THIRD CITIZEN

And our best bid—  
The last, most delicate dish—a tastelessness.

FIRST CITIZEN

What was Prince Schwarzenberg's best bid, I pray ?

THIRD CITIZEN

The offer of the heir of Austria's hand  
For Alexander's sister the Grand-Duchess.

ENGLISHMAN

He could not have accepted, if or no :  
She is inscribed as wife for Bonaparte.

FIRST CITIZEN

I doubt that text !

ENGLISHMAN

Time's context soon will show.

## SECOND CITIZEN

The Russian Cabinet can not for long  
Resist the ardour of the Russian ranks  
To march with us the moment we achieve  
Our first loud victory!

A band is heard playing afar, and shouting. People are seen hurrying past in the direction of the sounds. Enter sixth citizen.

## SIXTH CITIZEN

The Archduke Charles  
Is passing the Ringstrasse just by now,  
His regiment at his heels!

The younger sitters jump up with animation, and go out, the elder mostly remaining.

## SECOND CITIZEN

Realm never faced  
The grin of a more fierce necessity  
For horrid war, than ours at this tense time!  
The sounds of band-playing and huzzaing wane away. Citizens return.

## FIRST CITIZEN

More news, my friends, of swiftly swelling zeal?

## RE-ENTERED CITIZENS

Ere passing down the Ring, the Archduke paused  
And gave the soldiers speech, enkindling them  
As sunrise a confronting throng of panes  
That glaze a many-windowed east façade:  
Hot volunteers vamp in from vill and plain—  
More than we need in furthest sacrifice!

## FIRST, SECOND, ETC., CITIZENS

Huzza! Right so! Good! Forwards! God be praised!

They stand up, and a clinking of glasses follows, till they subside to quietude and a reperusal of newspapers. Nightfall succeeds. Dancing-rooms are lit up in an opposite street, and dancing begins. The figures are seen gracefully moving round to the throbbing strains of a string-band, which plays a new waltzing movement with a warlike name, soon to spread over Europe. The dancers sing patriotic words as they whirl.

The night closes over.

## ACT FOURTH

## SCENE I

## A ROAD OUT OF VIENNA

It is a morning in early May. Rain descends in torrents, accompanied by peals of thunder. The tepid downpour has caused the trees to assume as by magic a clothing of limp green leafage, and has turned the ruts of the uneven highway into little canals.

A drenched travelling-chariot is passing, with a meagre escort. In the interior are seated four women: the ARCHDUCHESS MARIA LOUISA, in age about eighteen; her stepmother the EMPRESS OF AUSTRIA, third wife of FRANCIS, only four years older than the ARCHDUCHESS; and two ladies of the Austrian Court. Behind come attendant carriages bearing servants and luggage.

The inmates remain for the most part silent, and appear to be in a gloomy frame of mind. From time to time they glance at the moist spring scenes which pass without in a perspective distorted by the rain-drops that slide down the panes, and by the blurring effect of the travellers' breathings. Of the four the one who keeps in the best spirits is the ARCHDUCHESS, a fair, blue-eyed, full-figured, round-lipped maiden.

## MARIA LOUISA

Whether the rain comes in or not I must open the window. Please allow me. (She straightway opens it.)

## EMPRESS (groaning)

Yes—open or shut it—I don't care. I am too ill to care for anything! (The carriage jolts into a hole.) O woe! To think that I am driven away from my husband's home in such a miserable conveyance, along such a road, and in such weather as this. (Peal of thunder.) There are his guns!

## MARIA LOUISA

No, my dear one. It cannot be his guns. They told us when we started that he was only half-way from Ratisbon hither; so that he must be nearly a hundred miles off as yet; and a large army cannot move fast.

## EMPRESS

He should never have been let come nearer than Ratisbon! The victory at Ecmühl was fatal for us. O Ecmühl, Ecmühl! I believe he will overtake us before we get to Buda.

## FIRST LADY-IN-WAITING

If so, your Majesty, shall we be claimed as prisoners and marched to Paris?

## EMPRESS

Undoubtedly. But I shouldn't much care. It would not be worse than this. . . . I feel sodden all through me, and frowzy, and broken! (She closes her eyes as if to doze.)

## MARIA LOUISA

It is dreadful to see her suffer so! (Shutting the window.) If the roads were not so bad I should not mind. I almost wish we had stayed; though when he arrives the cannonade will be terrible.

## FIRST LADY-IN-WAITING

I wonder if he will get into Vienna. Will his men knock down all the houses, madam?

## MARIA LOUISA

If he do get in, I am sure his triumph will not be for long. My uncle the Archduke Charles is at his heels! I have been told many important prophecies about Bonaparte's end, which is fast nearing, it is asserted. It is he, they say, who is referred to in the Apocalypse. He is doomed to die this year at Cologne, in an inn called "The Red Crab." I don't attach too much importance to all these predictions, but O, how glad I should be to see them come true!

## SECOND LADY-IN-WAITING

So should we all, madam. What would become of his divorce-scheme then?

## MARIA LOUISA

Perhaps there is nothing in that report. One can hardly believe such gossip.

## SECOND LADY-IN-WAITING

But they say, your Imperial Highness, that he certainly has decided to sacrifice the Empress Joséphine, and that at the meeting last October with the Emperor Alexander at Erfurt, it was even settled that he should marry as his second wife the Grand-Duchess Anne.



MARIA LOUISA

I am sure that the Empress her mother will never allow one of the house of Romanoff to marry with a bourgeois Corsican. I wouldn't if I were she !

FIRST LADY-IN-WAITING

Perhaps, your Highness, they are not so particular in Russia, where they are rather new themselves, as we in Austria, with your ancient dynasty, are in such matters.

MARIA LOUISA

Perhaps not. Though the Empress-mother is a pompous old thing, as I have been told by Prince Schwarzenberg, who was negotiating there last winter. My father says it would be a dreadful misfortune for our country if they were to marry. Though if we are to be exiled I don't see how anything of that sort can matter much. . . . I hope my father is safe !

An officer of the escort rides up to the carriage window, which is opened.

EMPRESS (unclosing her eyes)

Any more misfortunes ?

OFFICER

A rumour is a-wind, your Majesty,  
That the French host, the Emperor in its midst,  
Lannes, Masséna, and Bessières in its van,  
Advancing hither along the Ratisbon road,  
Has seized the castle and town of Ebersberg,  
And burnt all down, with frightful massacre,  
Vast heaps of dead and wounded being consumed,  
So that the streets stink strong with frizzled flesh.—  
The enemy, ere this, has crossed the Traun,  
Hurling brave Hiller's army back on us,  
And marches on Amstetten—thirty miles  
Less distant from Vienna than before !

EMPRESS

The Lord show mercy to us ! But O why  
Did not the Archdukes intercept the foe ?

## OFFICER

His Highness Archduke Charles, your Majesty,  
After his sore repulse Bohemia-wards,  
Could not proceed with strength and speed enough  
To close in junction with the Archduke John  
And Archduke Louis, as was their intent.  
So Marshall Lannes swings swiftly on Vienna,  
With Oudinot's and Demont's might of foot ;  
Then Masséna and all his mounted men,  
And then Napoléon, Guards, Cuirassiers,  
And the main body of the Imperial force.

## EMPRESS

Alas for poor Vienna !

## OFFICER

Even so !

Your Majesty has fled it none too soon.

The window is shut, and the procession disappears behind the sheets of rain.

## SCENE II

## THE ISLAND OF LOBAU, WITH WAGRAM BEYOND

The north horizon at the back of the bird's-eye prospect is the high ground stretching from the Bisamberg on the left to the plateau of Wagram on the right. In front of these elevations spreads the wide plain of the Marchfeld, open, treeless, and with scarcely a house upon it.<sup>1</sup>

In the foreground the Danube crosses the scene with a graceful slowness, looping itself round the numerous wooded islands therein. The largest of these, immediately under the eye, is the Lobau, which stands like a knot in the gnarled grain represented by the running river.

On this island can be discerned, closely packed, an enormous dark multitude of foot, horse, and artillery in French uniforms, the numbers reaching to a hundred and seventy thousand.

Lifting our eyes to discover what may be opposed to them we perceive on the Wagram plateau aforesaid, and right and left in front of it, extended lines of Austrians, whitish and glittering, to the number of a hundred and forty thousand.

The July afternoon turns to evening, the evening to twilight. A species of simmer which pervades the living spectacle raises expectation till the very air itself seems strained with suspense. A huge event of some kind is awaiting birth.

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<sup>1</sup> At this date.

## DUMB SHOW

The first change under the cloak of night is that the tightly packed regiments on the island are got under arms. The soldiery are like a thicket of reeds in which every reed should be a man.

A large bridge connects the island with the farther shore, as well as some smaller bridges. Opposite are high redoubts and ravelins that the Austrians have constructed for opposing the passage across, which the French ostentatiously set themselves to attempt by the large bridge, amid heavy cannonading.

But the movement is a faint, though this is not perceived by the Austrians as yet. The real movement is on the right hand of the foreground, behind a spin of the isle, and out of sight of the enemy, where several large rafts and flat boats, each capable of carrying three hundred men, are floated out from a screened creek.

Chosen battalions enter upon these, which immediately begin to cross with their burden. Simultaneously from other screened nooks secretly prepared floating huddles, in sections, are moved forth, joined together, and defended by those who crossed on the rafts.

At two o'clock in the morning the thousands of cooped soldiers begin to cross the bridges, producing a scene which, on such a scale, was never before witnessed in the history of war. A great discharge from the batteries accompanies this manoeuvre arousing the Austrians to a like cannonade.

The night has been obscure for summer-time, and there is no moon. The storm now breaks in a tempestuous downpour, with lightning and thunder. The tumult of nature mingles so fantastically with the tumult of projectiles that flaming bombs and forked flashes rent the air in company, and the noise from the mortars alternates with the noise from the clouds.

From bridge to bridge and back again a gloomy-eyed figure stalks, as it has stalked the whole night long, with the restlessness of a wild animal. Plastered with mud, and dribbling with rain-water, it bears no resemblance to anything dignified or official. The figure is that of NAPOLEON, urging his multitudes over.

By daylight the great mass of the men is across the water. At six the rain ceases, the mist uncovers the face of the sun, which bristles on the helmets and bayonets of the French. A hum of amazement rises from the Austrian hosts, who turn staring faces southward and perceive what has happened, and the columns of their enemies standing to arms on the same side of the stream with themselves and preparing to turn their left wing.

NAPOLEON rides along the front of his forces, which now spread out upon the plain, and are ranged in order of battle.

Dumb Show ends, and the point of view changes.

## SCENE III

## THE FIELD OF WAGRAM

The battlefield is now viewed reversely, from the windows of a mansion at Wolkersdorf, to the rear of the Austrian position. The aspect of the windows is nearly south, and the prospect includes the plain of the Marchfeld, with

the isled Danube and Lobau in the extreme distance. Ten miles to the south-west, rightwards, the faint summit of the tower of St. Stephen's, Vienna, appears. On the middle-left stands the compact plateau of Wagram, so regularly shaped as to seem as if constructed by art. On the extreme left the July sun has lately risen.

Inside the room are discovered the EMPEROR FRANCIS and some household officers in attendance; with the War-Minister and Secretaries at a table at the back. Through open doors can be seen in an outer apartment adjutants, equerries, aides, and other military men. An officer in waiting enters.

## OFFICER

During the night the French have shifted, sire,  
And much revised their stations of the eve  
By thwart and wheeling moves upon our left,  
And on our centre—projects unforeseen  
Till near accomplished.

## FRANCIS

But I am advised  
By oral message that the Archduke Charles,  
Since the sharp strife last night, has mended, too,  
His earlier dispositions, and has sped  
Strong orders to the Archduke John, to bring  
In swiftest marches all the force he holds,  
And fall with heavy impact on the French  
From nigh their rear?

## OFFICER

'Tis good, sire; such a swoop  
Will raise an obstacle to their retreat  
And refuge in the fastness of the isle;  
And show this victory-gorged adventurer  
That striking with a river in his rear  
Is not the safest tactic to be played  
Against an Austrian front equipt like ours!

The EMPEROR FRANCIS and others scrutinize through their glasses the positions and movements of the Austrian divisions, which appear on the plain as pale masses, emitting flashes from arms and helmets under the July rays, and reaching from the Tower of Neusiedel on the left, past Wagram, into the village of Stammersdorf on the right. Beyond their lines are spread out the darker-hued French, almost parallel to the Austrians.

## FRANCIS

Those moving masses toward the right I deem  
The forces of Klenau and Kollowrath,

Sent to support Prince John of Lichtenstein  
In his attack that way?

An interval.

Now that they've gained  
The right there, why is not the attack begun?

OFFICER

They are beginning on the left wing, sire.

The EMPEROR resumes his glass and beholds bodies of men descending from the hills by Neusiedel, and crossing the Russbach river towards the French—a movement which has been going on for some time.

Meanwhile the French stride stoutly on our midst!

FRANCIS (turning thither)

Where we are weakest! It surpasses me  
To understand why was our centre thinned  
To pillar up our right already strong,  
Where nought is doing, while our left assault  
Stands ill-supported?

Time passes in silence.

Yes; it is so. See,  
The enemy strikes Rossenberg in flank,  
Compelling him to fall behind the Russbach!

The EMPEROR gets excited, and his face perspires. At length he cannot watch through his glass, and walks up and down.

Penned useless here my nerves annoy my sight!  
Inform me what you note.—I should opine  
The Wagram height behind impregnable?

Another silence, broken by the distant roar of the guns.

OFFICER (at his glass)

Klenau and Kollowrath are pounding on!  
To turn the enemy's left with our strong right  
Is, after all, a plan that works out well.  
Hiller and Lichtenstein conjoin therein.

FRANCIS

I hear from thence appalling cannonades.

OFFICER

'Tis theirs, your Majesty. Now we shall see  
If the French read that there the danger lies.

FRANCIS

I only pray that Bonaparte refrain  
From spying danger there till all too late !

OFFICER (involuntarily, after a pause)

Ah, Heaven !

FRANCIS (turning sharply)

Well, well ? What changes figure now ?

OFFICER

They pierce our centre, sire ! We are, despite,  
Not centrally so weak as I supposed.  
Well done, Bellegarde !

FRANCIS (glancing to the centre)

And what has he well done ?

OFFICER

The French in fierce fume broke through Aderklaa ;  
But Bellegarde, pricking along the plain behind,  
Has charged and driven them back disorderedly.  
The Archduke Charles bounds thither, as I shape,  
In person to support him !

The EMPEROR returns to his spyglass ; and they and others watch in  
silence, sometimes the right of their front, sometimes the centre.

FRANCIS

It is so !

That right attack of ours spells victory,  
And Austria's grand salvation ! . . . (Time passes.) Turn  
your glass,  
And closely scan Napoléon and his aides  
Hand-galloping towards his centre-left  
To strengthen it against the brave Bellegarde.  
Does your eye reach him ?—That white horse, alone  
In front of those that move so rapidly.

OFFICER

It does, sire ; though my glass can conjure not  
So cunningly as yours. . . . That horse must be

The famed Euphrates—him the Persian king  
Sent Bonaparte as gift.

A silence. NAPOLÉON reaches a carriage that is moving across. It bears  
MASSÉNA, who, having received a recent wound, is unable to ride.

#### FRANCIS

Sec, the white horse and horseman pause beside  
A coach for some strange reason rolling there. . . .  
That white-horsed rider—yes!—is Bonaparte,  
By the aides hovering round. . . .  
New war-wiles have been worded; we shall spell  
Their purport soon enough! (An interval.)

The French take heart  
To stand to our battalions steadfastly,  
And hold their ground, having the Emperor near!

Time passes. An aide-de-camp enters.

#### AIDE

The Archduke Charles is pierced in the shoulder, sire;  
He strove too far in beating back the French  
At Aderklaa, and was nearly ta'en.  
The wound's not serious.—On our right we win,  
And deem the battle ours.

Enter another aide-de-camp.

#### SECOND AIDE

Your Majesty,  
We have borne them back through Aspern village-street  
And Essling is recovered. What counts more,  
Their bridges to the rear we have nearly grasped,  
And panic-struck they crowd the few left free,  
Choking the track, with cries of "All is lost!"

#### FRANCIS

Then is the land delivered. God be praised!

[Exeunt aides.]

An interval, during which the EMPEROR and his companions again  
remain anxiously at their glasses.

There is a curious feature I discern  
To have come upon the battle. On our right  
We gain ground rapidly; towards the left

We lose it ; and the unjudged consequence  
Is that the armies' whole commingling mass  
Moves like a monstrous wheel. I like it not !

Enter another aide-de-camp.

THIRD AIDE

Our left wing, sire, recedes before Davout,  
Whom nothing can withstand ! Two corps he threw  
Across the Russbach up to Neusiedel,  
While he himself assailed the place in front.  
Of the divisions one pressed on and on,  
Till lodged atop. They would have been hurled back——

FRANCIS

But how goes it with us in sum ? pray say !

THIRD AIDE

We have been battered off the eastern side  
Of Wagram plateau.

FRANCIS

Where's the Archduke John ?  
Why comes he not ? One man of his here now  
Were worth a host anon. And yet he tarries !

[Exit third aide.

Time passes, while they reconnoitre the field with strained eyes.

Our centre-right, it seems, round Neusiedel,  
Is being repulsed ! May the kind Heaven forbid  
That Hesse Homberg should be yielding there !

The Minister in attendance comes forward, and the EMPEROR consults him ; then walking up and down in silence. Another aide-de-camp enters.

FOURTH AIDE

Sire, Neusiedel has just been wrenched from us,  
And the French right is on the Wagram crest ;  
Nordmann has fallen, and Veczay : Hesse Homberg,  
Warteachben, Muger—almost all our best—  
Bleed more or less profusely !

A gloomy silence, Exit fourth aide. Ten minutes pass. Enter an officer in waiting.



FRANCIS

What guns are those that groan from Wagram height?

OFFICER

Alas, Davout's! I have climbed the roof-top, sire,  
And there discerned the truth.

Cannonade continues. A long interval of suspense. The EMPEROR returns to his glass.

FRANCIS

A part of it!

There seems to be a grim, concerted lunge  
By the whole strength of France upon our right,  
Centre, and left wing simultaneously!

OFFICER

Most viciously upon the centre, sire,  
If I mistook not, hard by Sussenbrunn;  
The assault is led by Bonaparte in person,  
Who shows himself with marvellous recklessness  
Yet like a phantom-fiend receives no hurt.

FRANCIS (still gazing)

Ha! Now the Archduke Charles has seen the intent,  
And taken steps against it. Sussenbrunn  
Must be the threatened thing. (Silence.) What an  
advance!—  
Straight hitherward. Our centre girdles them.—  
Surely they'll not persist? Who heads that charge?

OFFICER

They say Macdonald, sire.

FRANCIS

Meagrest remains

Will there be soon of those in that advance!  
We are burning them to bones by our hot fire.  
They are almost circumscribed: if fully so  
The battle's ours! What's that behind them, eh?

OFFICER

Their last reserves, that they may feed the front,  
And sterilize our hope!

FRANCIS

Yes, their reserve—  
Dragoons and cuirassiers—charge in support.  
You see their metal gleaming as they come.  
Well, it is neck or nothing for them now!

OFFICER

It's nothing, sire. Their charge of cavalry  
Has desperately failed.

FRANCIS

Their foot press on,  
However, with a battery in front  
Which deals the foulest damage done us yet.

(Time passes.)

They *are* effecting lodgment, after all.  
Who would have reckoned on't—our men so firm!

Re-enter first aide-de-camp.

FIRST AIDE

The Archduke Charles retreats, your Majesty;  
And the issue wears a dirty look just now.

FRANCIS (gloomily)

Yes: I have seen the signs for some good while.  
But he retreats with blows, and orderly.

Time passes, till the sun has rounded far towards the west. The features of the battle now materially change. The French have regained Aspern and Essling; the Austrian army is doubled back from the Danube and from the heights of Wagram, which, as viewed from Wolkersdorf, face the afternoon shine, the French established thereon glittering in the rays.

FRANCIS (choking a sigh)

The turn has passed. We are worsted, but notwhelmed! . . .  
The French advance is laboured, and but slow.  
—This might have been another-coloured day  
If but the Archduke John had joined up promptly;  
Yet still he lags!

ANOTHER OFFICER (lately entered)

He's just now coming, sire.  
His columns glimmer in the Frenchmen's rear,  
Past Siebenbrunn's and Loebensdorf's smoked hills.

R

FRANCIS (impatiently)

Ay—coming *now* ! · Why could he not be *come* !

(They watch intently.)

We can see nothing of that side from here.

Enter a general officer, who speaks to the Minister at the back of the room.

MINISTER (coming forward)

Your Majesty, I now have to suggest,  
Pursuant to conclusions reached this morn,  
That since the front and flower of all our force  
Is seen receding to the Bisamberg,  
These walls no longer yield safe shade for you,  
Or facile outlook. Scouts returning say  
Either Davout, or Bonaparte himself,  
With the mid-columns of his forward corps,  
Will bear up hitherward in fierce pursuit,  
And may intrude beneath this very roof.  
Not yet, I think ; it may not be to-night ;  
But we should stand prepared.

FRANCIS

If we must go  
We'll go with a good grace, unfeignedly !  
Who knows to-morrow may not see regained  
What we have lost to-day ?

Re-enter fourth aide-de-camp.

FOURTH AIDE (breathlessly)

The Archduke John,  
Discerning our main musters in retreat,  
Abandons an advance that throws on him  
The enemy's whole brunt if he bear on.

FRANCIS

Alas for his devotion ! Let us go.  
Such weight of sadness as we shoulder now  
Will wring us down to sleep in stall or sty,  
If even that be found ! . . . Think ! Bonaparte,  
By reckless riskings of his life and limb,  
Has turned the steelyard of our strength to-day,

Whilst I have idled here ! . . . May brighter times  
Attend the cause of Europe far in Spain,  
And British blood flow not, as ours, in vain !

[Exit the EMPEROR FRANCIS, ministers, officers, and attendants.]

The night comes, and the scene is obscured.

## SCENE IV

### THE FIELD OF TALAVERA

It is the same month and weather as in the preceding scene.

Talavera town, on the river Tagus, is at the extreme right of the foreground ; a mountain range on the extreme left.

The allied army under SIR ARTHUR WELLESLEY stretches between—the English on the left, the Spanish on the right—part holding a hill to the left-centre of the scene, divided from the mountains by a valley, and part holding a redoubt to the right-centre. This army of more than fifty thousand all told, of which twenty-two thousand only are English, has its back to the spectator.

Beyond, in a wood of olive, oak, and cork, are the fifty to sixty thousand French, facing the spectator and the allies. Their right includes a strong battery upon a hill which fronts the one on the English left.

Behind all, the heights of Salinas close the prospect, the small river Alberche flowing at their foot from left to right into the Tagus, which advances in foreshortened perspective to the town at the right front corner of the scene as aforesaid.

### DUMB SHOW

The hot and dusty July afternoon having turned to twilight, shady masses of men start into motion from the French position, come towards the foreground, silently ascend the hill on the left of the English, and assail the latter in a violent outburst of fire and lead. They nearly gain possession of the hill ascended.

### CHORUS OF RUMOURS (aerial music)

*Talavera tongues it as ten o' the night-time ;  
Now come Ruffin's slaughterers surging upward,  
Backed by bold Vilatte's ! From the vale Lapisse, too,  
Darkly outswells there !—*

*Down the vague veiled incline the English fling them,  
Bended bayonets prodding opponents backward :  
So the first fierce charge of the ardent Frenchmen  
England repels there !*

Having fallen back into the darkness the French presently reascend in yet larger masses. The high square knapsack which every English foot-soldier carries, and his shako, and its tuft, outline themselves against the dim light as the ranks stand awaiting the shock.

## CHORUS OF RUMOURS

*Pushing spread they!—shout as they reach the summit!—  
Strength and stir new-primed in their plump battalions :  
Puffs of barbed flame blown on the lines opposing  
Higher and higher.*

*There those hold them mute, though at speaking distance—  
Mute, while clicking flints, and the crash of volleys  
Whelm the weighted gloom with immense distraction  
Pending their fire.*

*Fronting heads, helms, brows can each ranksman read there,  
Epaulettes, hot checks, and the shining eyeball,  
(Called a trice from gloom by the fleeting pan-flash)  
Pressing them nigher!*

The French again fall back in disorder into the hollow, and LAPISSE draws off on the right. As the sinking sound of the muskets tells what has happened the English raise a shout.

## CHORUS OF PITIES

*Thus the dim nocturnal embroil of conflict  
Closes with the roar of receding gun-fire.  
Harness loosened then, and their day-long strenuous  
Temper unbending,*

*Worn-out lines lie down where they late stood staunchly—  
Cloaks around them rolled—by the bivouac embers :  
There at dawn to stake in the dynasts' death-game  
All, till the ending!*

## SCENE V

## THE SAME

## DUMB SHOW (continued)

The morning breaks. There is another murderous attempt to dislodge the English from the hill, the assault being pressed with a determination that excites the admiration of the English themselves.

The French are seen descending into the valley, crossing it, and climbing it on the English side under the fire of HILL's whole division, all to no purpose. In their retreat they leave behind them on the slopes nearly two thousand lying.

The day advances to noon, and the air trembles in the intense heat. The combat flags, and is suspended.

## SPIRIT OF THE PITIES

*What do I see but thirsty, throbbing bands  
From these inimic hosts defiling down  
In homely need towards the little stream  
That parts their enmities, and drinking there!  
They get to grasping hands across the rill,  
Sealing their sameness as earth's sojourners.—  
What more could plead the wryness of the times  
Than such unstudied pitious pantomimes!*

## SPIRIT IRONIC

*It is only that Life's qucer mechanics chance to work out in  
this grotesque shape just now. The groping tentativeness of an  
Immanent Will (as grey old Years describes it) cannot be asked to  
learn logic at this time of day! The spectacle of Its instruments,  
set to riddle one another through, and then to drink together in peace  
and concord, is where the humour comes in, and makes the play  
worth seeing!*

## SPIRIT SINISTER

*Come, Sprite, don't carry your ironies too far, or you may  
wake up the Unconscious Itself, and tempt It to let all the gory  
clock-work of the show run down to spite me!*

The drums roll, and the men of the two nations part from their comradeship at the Alberche brook, the dark masses of the French army assembling anew. SIR ARTHUR WELLESLEY has seated himself on a mound that commands a full view of the contested hill, and remains there motionless a long time. When the French form for battle he is seen to have come to a conclusion. He mounts, gives his orders, and the aides ride off.

The French advance steadily through the sultry atmosphere, the skirmishers in front, and the columns after, moving, yet seemingly motionless. Their eighty cannon peal out and their shots mow every space in the line of them. Up the great valley and the terraces of the hill whose fame is at that moment being woven, comes VILATTE, boring his way with foot and horse, and RUFFIN's men following behind.

According to the order given, the Twenty-third Light Dragoons and the German Hussars advance at a chosen moment against the head of these columns. On the way they disappear.

## SPIRIT OF THE PITIES

*Why this bedevilment? What can have chanced?*

## SPIRIT OF RUMOUR

*It so befalls that as their chargers near  
The inimical wall of flesh with its iron fringe,*

*A treacherous chasm uptrips them : zealous men  
And docile horses roll to dismal death  
And horrid mutilation.*

## SPIRIT OF THE PITIES

*Those who live  
Even now advance ! I'll see no more. Relate.*

## SPIRIT OF RUMOUR

*Yes, those pant on. Then further Frenchmen cross,  
And Polish Lancers, and Westphalian Horse,  
Who ring around these luckless Islanders,  
And sweep them down like reeds by the river-brink  
In scouring floods ; till scarce a man remains.*

Meanwhile on the British right SLBASSIANI's corps has precipitated itself in column against GENERAL CAMPBELL'S division, the division of LAPISSE against the centre, and at the same time the hill on the English left is again assaulted. The English and their allies are pressed sorely here, the bellowing battery tearing lanes through their masses.

## SPIRIT OF RUMOUR (continuing)

*The French reserves of foot and horse now on.  
Smiting the Islanders in breast and brain  
Till their mid-lines are shattered. ' . . Now there ticks  
The moment of the crisis ; now the next,  
Which brings the turning stroke.*

SIR ARTHUR WELLINGTON sends down the Forty eighth regiment under COLONEL DONELLAN to support the waning troops. It advances amid those retreating, opening a way for them to pass.

## SPIRIT OF RUMOUR (continuing)

*Then pales, enerv'd,  
The hitherto unflinching enemy !  
Lapissé is pierced to death ; the flagging French  
Decline into the hollows whence they came.  
The too exhausted English and reduced  
Lack strength to follow.—Now the western sun,  
Conning with unmoved visage quick and dead,  
Gilds horsemen slackening, and footmen stilled,  
Till all around breathes drowsed hostility.*

*Last, the swealed herbage lifts a leering light,  
And flames traverse the field ; and hurt and slain  
Opposed, opposers, in a common plight  
Are scorched together on the dusk campaign.*

The fire dies down, and darkness enwraps the scene.

## SCENE VI

## BRIGHTON. THE ROYAL PAVILION

It is the birthday dinner-party of the PRINCE OF WALES. In the floridly decorated banquetting-room stretch tables spread with gold and silver plate, and having artificial fountains in their midst.

Seated at the tables are the PRINCE himself as host—rosy, well curled, and affable—the DUKES OF YORK, CLAREMONT, KENT, SUSSEX, CUMBERLAND, and CAMBRIDGE, with many noblemen, including LORDS HEADFORTH, BELKILLY, EGLINTON, CHICHESTER, DUNDY, SAY AND SELE, SOUTHAMPTON, HATHFIELD, ERSKINE, KILMARNOCK, SOMERSET, GAVENDISH, R. SEYMOUR, and others, SIR C. POPE, SIR E. G. DE CRESPIGNY, MR. SHERIDAN, Generals, Colonels, and Admirals, and the REV. MR. SCOTT.

The PRINCE'S band plays in the adjoining room. The banquet is drawing to its close, and a boisterous conversation is in progress.

ENTER COLONEL BROOMFIELD with a dispatch for the PRINCE, who looks fit over amid great excitement in the company. In a few moments silence is called.

## PRINCE OF WALES

I have the joy, my lords and gentlemen,  
To rouse you with the just imputed tidings  
From General Wellesley through Lord Castlereagh  
Of a vast victory (noisy cheers) over the French in Spain.  
The place—called Talavera de la Reyna  
(If I pronounce it rightly)—long unknown,  
Wears now the crest and blazonry of fame! (Cheers.)  
The heads and chief contents of the dispatch  
I read you as succinctly as I can. (Cheers.)

## SHERIDAN (singing sotto voce)

"Now foreign foemen die and fly,  
Dammy, we'll drink little England dry!"

The PRINCE reads the parts of the dispatch that describe the battle, amid intermittent cheers.

## PRINCE OF WALES (continuing)

Such is the substance of the news received,  
Which, after Wagram, strikes us genially  
As sudden sunrise through befogged night shades!

## SHERIDAN (privately)

By God, that's good, sir! You are a poet born, while the rest of us are but made, and bad at that.

The health of the army in Spain is drunk with acclamations.



## PRINCE OF WALES (continuing)

In this achievement we, alas ! have lost  
Too many ! Yet such blanks must ever be.—  
Mackenzie, Langworth, Beckett of the Guards,  
Have fallen of ours ; while of the enemy  
Generals Lapisse and Morlot are laid low.—  
Drink to their memories !

They drink in silence.

Other news, my friends,  
Received to-day is of like hopeful kind.  
The Great War-Expedition to the Scheldt (cheers)  
Which lately sailed, has found a favouring wind,  
And by this hour has touched its destined shores.  
The enterprise will soon be hot aglow,  
The invaders making first the Cadsand coast,  
And then descending on Walcheren Isle.  
But items of the next step are withheld  
Till later days, from obvious policy. (Cheers.)

Faint throbbing sounds, like the notes of violoncellos and contrabassos  
reach the ear from some building without as the speaker pauses.

In worthy emulation of us here  
The county holds to-night a birthday ball,  
Which flames with all the fashion of the town.  
I have been asked to patronize their revel,  
And sup with them, and likewise you, my guests.  
We have good reason, with such news to bear !  
Thither we haste and join our loyal friends,  
And stir them with this live intelligence  
Of our staunch regiments on the Spanish plains.

(Applause.)

With them we'll now knit hands and beat the ground,  
And bring in dawn as we whirl round and round !  
There are some fair ones in their set to-night,  
And such we need here in our bachelor-plight. (Applause.)

The PRINCE, his brothers, and a large proportion of the other Pavilion  
guests, swagger out in the direction of the Castle assembly-rooms adjoining,  
and the deserted banquetting-hall grows dark. In a few moments the back of  
the scene opens, revealing the assembly-rooms behind.

## SCENE VII

## THE SAME. THE ASSEMBLY ROOMS

The rooms are lighted with candles in brass chandeliers, and a dance is in full movement to the strains of a string-band. A signal is given, shortly after the clock has struck eleven, by MR. FOKRI, Master of Ceremonies.

## FORTH

His Royal Highness comes, though somewhat late,  
But never too late for welcome! (Applause.) Dancers,  
stand,  
That we may do fit homage to the Prince  
Who soon may shine our country's gracious king.

After a brief stillness a commotion is heard at the door, the band strikes up the National air, and the PRINCE enters, accompanied by the rest of the visitors from the Pavilion. The guests who have been temporarily absent now crowd in, till there is hardly space to stand.

PRINCE OF WALES (wiping his face and whispering to Sheridan)

What shall I say to fit their feelings here?  
Damn me, that other speech has stumped me quite!

SHERIDAN (whispering)

If heat be evidence of loyalty—

PRINCE OF WALES

If what?

SHERIDAN

If heat be evidence of loyalty,  
Et cætera—something quaint like that might please 'em.

PRINCE OF WALES (to the company)

If heat be evidence of loyalty,  
This room affords it truly without question;  
If heat be not, then its accompaniment  
Most surely 'tis to-night. The news I bring,  
Good ladies, friends, and gentlemen, perchance  
You have divined already? That our arms—  
Engaged to thwart Napoléon's tyranny  
Over the jaunty, jocund land of Spain  
Even to the highest apex of our strength—  
Are rayed with victory! (Cheers.) Lengthy was the strife,

And fierce, and hot ; and sore the suffering ;  
 But proudly we endured it ; and shall hear,  
 No doubt, of its far consequence  
 Ere many days. I'll read the details sent. (Cheers.)

He reads again from the dispatch amid more cheering, the ball-room guests crowding round. When he has done he answers questions ; then continuing :

Meanwhile our interest is, if possible,  
 As keenly waked elsewhere. Into the Scheldt  
 Some forty thousand bayonets and swords,  
 And twoscore ships o' the line, with frigates, sloops,  
 And gunboats sixty more, make headway now,  
 Bleaching the waters with their bellying sails ;  
 Or maybe they already anchor there,  
 And that the level ooze of Walcheren shore  
 Ring with the voices of that landing host  
 In every twang of British dialect,  
 Clamorous to loosen fettered Europe's chain ! (Cheers.)

A NOBLE LORD (aside to Sheridan)

Prinny's outpouring tastes suspiciously like your brew, Sheridan.  
 I'll be damned if it is his own concoction. How d'ye sell it a  
 gallon ?

SHERIDAN

I don't deal that way nowadays. I give the recipe, and  
 charge a duty on the gauging. It is more artistic, and saves  
 trouble.

The company proceed to the supper-rooms, and the ball-room sinks into  
 solitude.

SPIRIT OF THE PITIES

*So they pass on. Let be !—But what is this—  
 A moan ?—all frailly floating from the east  
 To usward, even from the forenamed isle ? . . .  
 Would I had not broke nescience, to inspect  
 A world so ill-contrived !*

SPIRIT OF THE YEARS

*But since thou hast  
 We'll hasten to the isle ; and thou'lt behold—  
 Such as it is—the scene its coasts enfold.*

## SCENE VIII

## WALCHEREN

A marshy island at the mouth of the Scheldt, lit by the low sunshine of an evening in late summer. The horizontal rays from the west lie in yellow sheaves across the vapours that the day's heat has drawn from the sweating soil. Sour grasses grow in places, and strange fishy smells, now warm, now cold, pass along. Brass-hued and opalescent bubbles, compounded of many gases, rise where passing feet have trodden the damper spots. At night the place is the haunt of the Jack-lantern.

## DUMB SHOW

A vast army is encamped here, and in the open spaces are infantry on parade—skeletoned men, some flushed, some shivering, who are kept moving because it is dangerous to stay still. Every now and then one falls down, and is carried away to a hospital with no roof, where he is laid, bedless, on the ground.

In the distance soldiers are digging graves for the funerals which are to take place after dark, delayed till then that the sight of so many may not drive the living melancholy-mad. Faint noises are heard in the air.

## SHADE OF THE EARTH

*What storm is this of souls dissolved in sighs,  
And what the dingy doom it signifies?*

## SPIRIT OF THE PITIES

*We catch a lamentation shaped thuswise:*

## CHORUS OF PITIES (aerial music)

*"We who withstood the blasting blaze of war  
When marshalled by the gallant Aloore awhile,  
Beheld the grazing death-bolt with a smile,  
Closed combat edge to edge and bore to bore,  
Now rot upon this Isle!*

*"The ever wan morass, the dune, the bleak  
Sandweed, and tepid pool, and putrid smell,  
Emaciate purpose to a fractious fear,  
Beckon the body to its last low cell—  
A clink no chart will tell.*

*"O ancient Delta, where the fen-lights flit!  
Ignoble sediment of loftier lands,*

*Thy humour clings about our hearts and hands  
And solves us to its softness, till we sit  
As we were part of it.*

*"Such force as fever leaves is maddened now,  
With tidings trickling in from day to day  
Of others' differing fortunes, wording how  
They yield their lives to baulk a tyrant's sway—  
Yield them not vainly, they !*

*"In champagnes green and purple, far and near,  
In town and thorpè where quiet spire-cocks t.t. n,  
Through vales, by rocks, beside the brooding lurn  
Echoes the aggressor's arrogant career ;  
And we pent pitiless here !*

*"Here, where each creeping day the creeping file  
Draws past with shouldered comrades score on score,  
Bearing them to t' - lightless last asile,  
Where weary w - uils from the clammy shore  
Will            their ears no more.*

*"We might i    ough, and had we died, died well,  
Even if in d,    s' discords not our own ;  
Our death-spo    some sad haunter might have shown,  
Some tongue    ave asked our sires or sons to tell  
The tale of how we fell ;*

*"But such bechanced not. Like the mist we fade,  
No lustrous lines engrave in story we,  
Our country's chiefs, for their own fumes afraid,  
Will leave our names and fates by this pale sea  
To perish silently !"*

#### SPIRIT OF THE YEARS

*Why must ye echo as mechanic mimes  
These mortal minions' bootless cadences,  
Played on the stops of their anatomy  
As is the mewling music on the strings  
Of yonder ship-masts by the unweeting wind,  
Or the frail tune upon this withering sedge  
That holds its papery blades against the gale ?*

*—Men pass to dark corruption, at the best,  
Ere I can count five score : these why not now ?—  
The Immanent Shaper builds Its beings so  
Whether ye sigh their sighs with them or no !*

The night fog enwraps the isle and the dying English army.

## ACT FIFTH

### SCENE I

PARIS. A BALLROOM IN THE HOUSE OF CAMBACÈRES

The many-candled saloon at the ARCH-CHANCELLOR'S is visible through a draped opening, and a crowd of masked dancers in fantastic costumes revolve, sway, and intermingle to the music that proceeds from an alcove at the further end of the same apartment. The front of the scene is a withdrawing-room of smaller size, now vacant, save for the presence of one sombre figure, that of NAPOLÉON, seated, and apparently watching the moving masquerade.

#### SPIRIT OF THE PITIES

*Napoléon even now unbraces not  
From stress of state affairs, which hold him grave  
Through revels that might win the King of Splice  
To toe a measure ! I would speak with him.*

#### SPIRIT OF THE YEARS

*Speak if thou wilt whose speech nor mars nor mends !*

SPIRIT OF THE PITIES (into Napoléon's ear)

*Why thus and thus Napoléon ? Can it be  
That Wagram with its glories, shocks, and shames,  
Still leaves athirst the palate of thy pride ?*

NAPOLÉON (answering as in soliloquy)

The trustless, timorous lease of human life  
Warns me to hedge in my diplomacy.  
The sooner, then, the safer ! Ay, this eve,  
This very night, will I take steps to rid  
My morrows of the weird contingencies  
That vision round and make one hollow-eyed. . . .  
The unexpected, lurid death of Lannes—

Rigid as iron, reaped down like a straw—  
 Tiptoed Assassination haunting round  
 In unthought thoroughfares, the near success  
 Of Staps the madman, argue to forbid  
 The riskful blood of my previsioned line  
 And potency for dynastic empery  
 To linger vialled in my veins alone.  
 Perhaps within this very house and hour,  
 Under an innocent mask of Love or Hope,  
 Some enemy queues my ways to coffin me. . . .  
 When at the first clash of the late campaign,  
 A bold belief in Austria's star prevailed,  
 There pulsed quick pants of expectation round  
 Among the cowering kings, that too well told  
 What would have fared had I been overthrown !  
 So ; I must send down shoots to future time  
 Who'll plant my standard and my story there ;  
 And a way opens. —Better I had not  
 Bespoke a wife from Alexander's house.  
 Not there now 's my look. But done is done !

The dance ends and . . . enter, BERTHIER among them. NAPOLEÓN  
 beckons to him, and he comes forward

God send you . . . amid this motley crew  
 Frivolities enough, friend Berthier—eh ?  
 My thoughts . . . ve worn oppressive shades despite such !  
 What scandals of me do they bandy here ?  
 These close disguises render women bold—  
 Their shames being of the light, not of the thing—  
 And your sagacity has garnered much,  
 I make no doubt, of ill and good report,  
 That marked our absence from the capital ?

#### BERTHIER

Methinks, your Majesty, the enormous tale  
 Of your campaign, like Aaron's serpent-rod,  
 Has swallowed up the smaller of its kind.  
 Some speak, 'tis true, in counterpoise thereto,  
 Of English deeds by Talavera town,  
 Though blurred by their exploit at Walcheren,  
 And all its crazy, crass futilities.

## NAPOLÉON

Yet was the exploit well featured in design,  
Large in idea, and imaginative ;  
I had not deemed the blinkered English folk  
So capable of view. Their fate contrived  
• To place an idiot at the helm of it,  
Who mair'd its working, else it had been hard  
If things had not gone seriously for us.  
—But see, a lady saunters hitherward  
Whose gait proclaims her Madame Metternich,  
One that I fain would speak with.

NAPOLÉON rises and crosses the room towards a lady-masker who has just appeared in the opening. BERTHIER draws off, and the EMPEROR, unceremoniously taking the lady's arm, brings her forward to a chair, and sits down beside her as dancing is resumed.

## MADAME METTERNICH

In a flash  
I recognized you, sire ; as who would not  
The bearer of such deep-delved charactery ?

## NAPOLÉON

The devil, madame, take your piercing eyes !  
It's hard I cannot prosper in a game  
That every coxcomb plays successfully.  
—So here you are still, though your loving lord  
Disports him at Vienna ?

## MADAME METTERNICH

Paris, true,  
Still holds me ; though in quiet, save to-night,  
When I have been expressly prayed come hither,  
Or I had not left home.

## NAPOLÉON

I sped that prayer !—  
I have a wish to put a case to you,  
Wherein a woman's judgment, such as yours,  
May be of signal service. (He lapses into reverie.)

## MADAME METTERNICH

Well ? The case—



NAPOLÉON

Is marriage—mine.

MADAME METTERNICH

It is beyond me, sire !

NAPOLÉON

You glean that I have decided to dissolve  
(Pursuant to monitions murmured long)  
My union with the present Empress—formed  
Without the Church's due authority ?

MADAME METTERNICH

Vaguely. And that light tentatives have winged  
Betwixt your Majesty and Russia's court,  
To moot that one of their Grand-Duchesses  
Should be your Empress-wife. Nought else I know.

NAPOLÉON

There 's been such approachings ; more, worse luck.  
Last w     Champagne wrote to Alexander  
Asking     n for his sister—yes or no.

MADAME METTERNICH

What "worse luck" lies in that, your Majesty,  
If severance from the Empress Joséphine  
Be fixed unalterably ?

NAPOLÉON

This worse luck lies there :  
If your Archduchess, Marie Louise the fair,  
Would straight accept my hand, I'd offer it,  
And throw the other over. Faith, the Tsar  
Has shown such backwardness in answering me,  
Time meanwhile trotting, that I have ample ground  
For such withdrawal.—Madame, now, again,  
Will your Archduchess marry me or no ?  
That is, will her good sire assent thereto ?

MADAME METTERNICH

Your sudden questions quite confound my sense !  
It is impossible to answer them.

NAPOLÉON

Well, madame, now I'll put it to you thus :  
Were you in the Archduchess Marie's place  
Would you accept my hand—and heart therewith ?

MADAME METTERNICH

I should refuse you—most assuredly !<sup>1</sup>

NAPOLÉON (laughing roughly)

Ha-ha ! That's frank. And devilish cruel too !  
—Well, write to your husband. Ask him what he thinks,  
And let me know.

MADAME METTERNICH

Indeed, sire, why should I ?  
There goes the Ambassador, Prince Schwarzenberg,  
Successor to my spouse. He's now the groove  
And proper conduit of diplomacy  
Through whom to broach this matter to his Court.

NAPOLÉON

Do you, then, broach it through him, madame, pray ;  
Now, here, to-night.

MADAME METTERNICH

I will, informally,  
To humour you, on this recognizance,  
That you leave not the business in my hands,  
But clothe your project in official guise  
Through him to-morrow ; so safeguarding me  
From foolish seeming, as the babbler forth  
Of a fantastic and unheard of dream.

NAPOLÉON

I'll send Eugène to him, as you suggest.  
Meanwhile prepare him. Make your stand-point this :  
Children are needful to my dynasty,  
And if one woman cannot mould them for me,  
Why, then, another must.

[Exit NAPOLÉON abruptly.]

Dancing continues. Madame METTERNICH sits on, musing. Enter  
SCHWARZENBERG.

<sup>1</sup> So Madame Metternich to her husband in reporting this interview. But who shall say !

MADAME METTERNICH

The Emperor has just left me. We have tapped  
This theme and that ; his Empress and—his next.  
Ay, so ! Now, guess you anything ?

SCHWARZENBERG

Of her ?

No more than that the stock of Romanoff  
Will not supply the spruce commodity.

MADAME METTERNICH

And that the would-be customer turns toe  
To our shop in Vienna.

SCHWARZENBERG

Marvellous ;

And comprehensible ! it as the dream  
Of Delaborde, of which I have lately heard.  
It will not work !—What think you, madame, on't ?

MADAME METTERNICH

That it will work, and is as good as wrought !—  
I break it to you thus, at his request.  
In brief time Prince Eugène will wait on you,  
And make the formal offer in his name.

SCHWARZENBERG

Which I can but receive *ad referendum*,  
And shall initially make clear as much,  
Disclosing not a glimpse of my own mind !  
Meanwhile you make good Metternich aware ?

MADAME METTERNICH

I write this midnight, that amaze may pitch  
To coolness ere your messenger arrives.

SCHWARZENBERG

This radiant revelation flicks a gleam  
On many circling things !—the courtesies  
Which graced his bearing towards our officers  
Amid the tumults of the late campaign,

His wish for peace with England, his affront  
At Alexander's tedious-timed reply . . .  
Well, it will thrust a thorn in Russia's side,  
If I err not, whatever else betide ! [Exeunt.

The maskers surge into the foreground of the scene, and their motions become more and more fantastic. A strange gloom begins and intensifies, until only the high lights of their grinning figures are visible. These also, with the whole ball-room, gradually darken, and the music softens to silence.

## SCENE II

### PARIS. THE TUILERIES

The evening of the next day. A saloon of the Palace, with folding-doors communicating with a dining-room. The doors are flung open, revealing on the dining-table an untouched dinner, NAPOLÉON and JOSÉPHINE rising from it, and DE BAUSSET, chamberlain-in-waiting, pacing up and down. The EMPEROR and EMPRESS come forward into the saloon, the latter pale and distressed, and patting her eyes with her handkerchief.

The doors are closed behind them; a page brings in coffee; NAPOLÉON signals to him to leave. JOSÉPHINE goes to pour out the coffee, but NAPOLÉON pushes her aside and pours it out himself, looking at her in a way which causes her to sink cowering into a chair like a frightened animal.

JOSÉPHINE

I see my doom, my friend, upon your face !

NAPOLÉON

You see me bored by Cambacérès' ball.

JOSÉPHINE

It means divorce !—a thing more terrible  
Than carrying elsewhere the dalliances  
That formerly were mine. I kicked at that ;  
But now agree, as I for long have done,  
To any infidelities of act  
May I be yours in name !

NAPOLÉON

My mind must bend  
To other things than our domestic pettings :  
The Empire orbs above our happiness,  
And 'tis the Empire dictates this divorce.

I reckon on your courage and calm sense  
To breast with me the law's formalities,  
And get it through before the year has flown.

JOSÉPHINE

But are you *really* going to part from me?  
O no, no, my dear husband; no, in truth,  
It cannot be my Love will serve me so!

NAPOLÉON

I mean but mere divorcement, as I said,  
On simple grounds of sapient sovereignty.

JOSÉPHINE

But nothing have I done save good to you:—  
Since the fond day we wedded into one  
I never even have *thought* you jot of harm!  
Many the happy junctures when you have said  
I stood as guardian-angel over you,  
As your Dame Fortune, too, and endless things  
Of such-like pretty tenour—yes, you have!  
Then how can you so gird against me now?  
You had not pricked upon it much of late,  
And so I hoped and hoped the ugly spectre  
Had been laid dead and still.

NAPOLÉON (impatiently)

I tell you, dear,  
The thing's decreed, and even the princess chosen.

JOSÉPHINE

Ah—so—the princess chosen! . . . I surmise  
It is none else than the Grand-Duchess Anne:  
Gossip was right—though I would not believe.  
She's young; but no great beauty!—Yes, I see  
Her silly, soulless eyes and horrid hair;  
In which new gauderies you'll forget sad me!

NAPOLÉON

Upon my soul you are childish, Joséphine:  
A woman of your years to pout it so!—  
I say it's not the Tsar's Grand-Duchess Anne.

JOSÉPHINE

Some other Fair, then. You whose name can nod  
The flower of all the world's virginity  
Into your bed, will well take care of that !  
(Spitefully.) She may not have a child, friend, after all.

NAPOLÉON (drily)

You hope she won't, I know !—But don't forget  
Madame Walewska did, and had she shown  
Such cleverness as yours, poor little fool,  
Her withered husband might have been displaced,  
And her boy made my heir.—Well, let that be.  
The severing parchments will be signed by us  
Upon the fifteenth, prompt.

JOSÉPHINE

What—I have to sign  
My putting away upon the fifteenth next ?

NAPOLÉON

Ay—both of us.

JOSÉPHINE (falling on her knees)

So far advanced—so far !  
Fixed?—for the fifteenth ? O I do implore you,  
My very dear one, by our old, old love,  
By my devotion, don't, don't cast me off  
Now, after these long years !

NAPOLÉON

Heavens, how you jade me !  
Must I repeat that I don't cast you off ;  
We merely formally arrange divorce—  
We live and love, but call ourselves divided.

A silence.

JOSÉPHINE (with sudden calm)

Very well. Let it be. I must submit ! (Rises.)

NAPOLÉON

And this much likewise you must promise me,  
To act in the formalities thereof  
As if you shaped them of your own free will.

JOSÉPHINE

How can I—when no freewill's left in me?

NAPOLÉON

You are a willing party—do you hear?

JOSÉPHINE (quivering)

I hardly—can—bear this!—It is—too much  
For a poor weak and broken woman's strength!  
But—but I yield!—I am so helpless now;  
I give up all—ay, kill me if you will,  
I won't cry out!

NAPOLÉON

And one thing further still,  
You'll help me in my marriage overtures  
To win the Duchess—Austrian Marie she,—  
Concentring all your force to forward them.

JOSÉPHINE

It is the—last humiliating blow!—  
I cannot—O, I will not!

NAPOLÉON (fiercely)

But you *shall*!

And from your past experience you may know  
That what I say I mean!

JOSÉPHINE (breaking into sobs)

O my dear husband—do not make me—don't!  
If you but cared for me—the hundredth part  
Of how—I care for you, you could not be  
So cruel as to lay this torture on me.  
It hurts me so!—it cuts me like a sword.  
Don't make me, dear! Don't, will you! O, O, O!

(She sinks down in a hysterical fit.)

NAPOLÉON (calling)

Bausset!

Enter DE BAUSSET, Chamberlain-in-waiting.

Bausset, come in and shut the door.  
Assist me here. The Empress has fallen ill.

Don't call for help. We two can carry her  
By the small private staircase to her rooms.  
Here—I will take her feet.

They lift JOSÉPHINE between them and carry her out. Her moans die away as they recede towards the stairs.

Enter two servants, who remove coffee-service, readjust chairs, etc.

FIRST SERVANT

So, poor old girl, she's wailed her *Miserere Mei*, as Mother Church says. I knew she was to get the sack ever since he came back.

SECOND SERVANT

Well, there will be a little civil huzzaing, a little crowing and cackling among the Bonapartes at the downfall of the Beauharnais family at last, mark me there will! They've had their little hour, as the poets say, and now 'twill be somebody else's turn. O it is droll! Well, Father Time is a great philosopher, if you take him right. Who is to be the new woman?

FIRST SERVANT

She that contains in her own corporation the necessary particulars.

SECOND SERVANT

And what may they be?

FIRST SERVANT

She must be young.

SECOND SERVANT

Good. She must. The country must see to that.

FIRST SERVANT

And she must be strong.

SECOND SERVANT

Good again. She must be strong. The doctors will see to that.

FIRST SERVANT

And she must be fruitful as the vine.



## SECOND SERVANT

Ay, by God. She must be fruitful as the vine. That Heaven help him, he must see to himself, like the meanest multiplying man in Paris.

*Exit servant.*

Re-enter NAPOLÉON with his stepdaughter, QUÉEN HORTENSE.

## NAPOLÉON

Your mother is too rash and reasonless—  
Wailing and fainting over statesmanship  
Which is no personal caprice of mine,  
But policy most painful—forced on me  
By the necessities of this country's charge.  
Go to her; see if she be saner now;  
Explain it to her once and once again,  
And bring me word what impress you may make.

HORTENSE goes out. CHAMPAGNY is shown in.

Champagny, I have something clear to say  
Now, on our process after the divorce.  
The question of the Russian Duchess Anne  
Was quite inept for further toying with.  
The years rush on, and I grow not being younger.  
So I have made up my mind—committed me  
To Austria and the Hapsburgs—good or ill!  
It was the best, most practicable plunge,  
And I have plunged it.

## CHAMPAGNY

Austria, say you, sire?  
I reckoned that but as a scurrying dream!

## NAPOLÉON

Well, so it was. But such a pretty dream  
That its own charm transfixed it to a notion,  
That showed itself in time a sanity,  
Which hardened in its turn to a resolve  
As firm as any built by mortal mind.—  
The Emperor's consent must needs be won;  
But I foresee no difficulty there.  
The young Archduchess is a bright blond thing

By general story ; and considering, too,  
That her good mother childed seventeen times,  
It will be hard if she can not produce  
The modest one or two that I require.

Enter DE BAUSSET with dispatches.

DE BAUSSET

The courier, sire, from Petersburg is here,  
And brings these letters for your Majesty.

[Exit DE BAUSSET.]

NAPOLÉON (after silently reading)

Ha-ha ! It never rains unless it pours :  
Now I can have the other readily.  
The proverb hits me aptly : " Well they do  
Who doff the old love ere they don the new ! "

(He glances again over the letter.)

Yes, Caulaincourt now writes he has every hope  
Of quick success in settling the alliance !  
The Tsar is willing—even is anxious for it,  
His sister's youth the single obstacle.  
The Empress-mother, hitherto against me,  
Ambition-fired, verges on suave consent,  
Likewise the whole Imperial family.  
What irony is all this to me now !  
Time lately was when I had leapt thereat.

CHAMPAGNY

You might, of course, sire, give th' Archduchess up,  
Seeing she looms uncertainly as yet,  
While this does so no longer.

NAPOLÉON

No—not I.

My sense of my own dignity forbids  
My watching the slow clocks of Muscovy !  
Why have they dallied with my tentatives  
In pompous silence since the Erfurt day ?  
—And Austria, too, affords a safer hope.  
The young Archduchess is much less a child  
Than is the other, who, Caulaincourt says,  
Will be incapable of motherhood  
For six months yet or more—a grave delay

## CHAMPAGNY

Your Majesty appears to have trimmed your sail  
For Austria ; and no more is to be said !

## NAPOLÉON

Except that there's the house of Saxony  
If Austria fail.—Then, very well, Champagne,  
Write you to Caulaincourt accordingly.

## CHAMPAGNY

I will, your Majesty.

[Exit CHAMPAGNY.

Re enter QUEEN HORTENSE

## NAPOLÉON

Ah, dear Hortense,  
How is your mother now ?

## HORTENSE

Calm , quite calm, sire.  
I pledge me you need have no further fret  
From her entreating tears She bids me say  
That now, as always, she submits herself  
With chastened dignity to circumstance,  
And will descend, at notice, from your throne—  
As in days earlier she ascended it—  
In unquestionless obedience to your will  
It was your hand that crowned her ; let it be  
Likewise your hand that takes her crown away  
As for her children, we shall be but glad  
To follow and withdraw ourselves with her,  
The tenderest mother children ever knew,  
From grandeurs that have brought no happiness !

## NAPOLÉON (taking her hand)

But, Hortense, dear, it is not to be so !  
You must stay with me, as I said before.  
Your mother, too, must keep her royal state,  
Since no repudiation stains this need.  
Equal magnificence will oth her round  
In aftertime as now. A palace here,  
A palace in the country, wealth to match,

A rank in order next my future wife's,  
And conference with me as my truest friend.  
Now we will seek her—Eugène, you, and I—  
And make the project clear.

[*Exit* Napoléon and Hortense.

The scene darkens and shuts.

### SCENE III

VIENNA. A PRIVATE APARTMENT IN THE IMPERIAL PALACE

The EMPEROR FRANCIS discovered, paler than usual, and somewhat flurried.

Enter METTERNICH the Prime Minister—a thin-lipped, long-nosed man with inquisitive eyes.

FRANCIS

I have been expecting you some minutes here,  
The thing that fronts us brooking brief delay.—  
Well, what say you by now on this strange offer?

METTERNICH

My views remain the same, your Majesty :  
The policy of peace that I have upheld,  
Both while in Paris and of late time here,  
Points to this step as heralding sweet balm  
And bandaged veins for our late crimsoned realm.

FRANCIS

Agreed. As monarch I perceive therein  
A happy doorway for my purposings.  
It seems to guarantee the Hapsburg crown  
A quittance of distractions such as those  
That leave their shade on many a backward year!—  
There is, forsooth, a suddenness about it,  
And it would aid us had we clearly keyed  
The cryptologues of which the world has heard  
Between Napoléon and the Russian Court—  
Begun there with the selfsame motiving.

## METTERNICH

I would not, sire, one second ponder it.  
It was an obvious first crude cast-about  
In the important reckoning of means  
For his great end, a strong monarchic line.  
The more advanced the more it profits us ;  
For sharper, then, the quashing of such views,  
And wreck of that conjunction in the aims  
Of France and Russia, marked so much of late  
As jeopardizing quiet neighbours' thrones.

## FRANCIS

If that be so, on the domestic side  
There seems no bar. Speaking as father solely,  
I see secured to her the proudest fate  
That woman can daydream. And I could hope  
That private bliss would not be wanting her !

## METTERNICH

A hope well scated, sire. The Emperor,  
Imperious and determined in his rule,  
Is easy-natured in domestic life,  
As my long time in Paris amply proved.  
Moreover, the accessories of his glory  
Have been, and will be, admirably designed  
To fire the fancy of a young princess.

## FRANCIS

Thus far you satisfy me. . . . So, to close,  
Or not to close with him, is now the thing.

## METTERNICH

Your Majesty commands the issue quite :  
The Father of his people can alone  
In such a case give answer—yes or no.  
Vagueness and doubt have ruined Russia's chance ;  
Let not, then, such be ours.

## FRANCIS

You mean, if I,  
You'd answer straight. What would that answer be ?

## METTERNICH

In state affairs, sire, as in private life,  
Times will arise when even the faithfulest squire  
Finds him unfit to jog his chieftain's choice,  
On whom responsibility must lastly rest.  
And such times are pre-eminently, sire,  
Those wherein thought alone is not enough  
To serve the head as guide. As Emperor,  
As father, both, to you, to you in sole  
Must appertain the privilege to pronounce  
Which track stern duty bids you tread herein.

## FRANCIS

Affection is my duty, heart my guide.—  
Without constraint or prompting I shall leave  
The big decision in my daughter's hands.  
Before my obligations to my people  
Must stand her wish. Go, find her, Metternich,  
Take her the tidings. She is free with you,  
And will speak out.

(Looking forth upon the terrace.)

She's here at hand, I see :  
I'll call her in. Then tell me what's her mind.  
He beckons from the window, and goes out in another direction.

## METTERNICH

So much for form's sake ! Can the river-flower  
The current drags, direct its face up-stream ?  
What she must do she will ; nought else at all.

Enter through one of the windows MARIA LOUISA in garden-costume,  
fresh-coloured, girlish, and smiling. METTERNICH bends.

## MARIA LOUISA

O how, dear Chancellor, you startled me !  
Please pardon my so brusquely bursting in.  
I saw you not.—Those five poor little birds  
That haunt out there beneath the pediment,  
Snugly defended from the north-east wind,  
Have lately disappeared. I sought a trace  
Of scattered feathers, which I dread to find !

**METTERNICH**

They are gone, I ween, the way of tender flesh  
At the assaults of winter, want, and foes.

MARIA LOUISA

It is too melancholy thinking, that !  
Don't say it.—But I saw the Emperor here?  
Surely he beckoned to me?

## METTERNICH

Sure, he did,  
Your gracious Highness ; and he has left me here  
To break vast news that will make good his call.

MARIA LOUISA

Then do. I'll listen. News from near or far?

[She seats herself,

ME: TERNICH

From far—though of such distance-dwarfing might  
That far may read as near eventually.  
But, dear Archduchess, with your kindly leave  
I'll speak straight out. The Emperor of the French  
Has sent to-day to make, through Schwarzenberg,  
A formal offer of his heart and hand,  
His honours, dignities, imperial throne,  
To you, whom he admires above all those  
The world can show elsewhere.

MARIA LOUISA (frightened)

My husband—he?

What, an old man like him !

**METTERNICH** (cautiously)

He's scarcely old,  
Dear lady. True, deeds densely crowd in him ;  
Turn months to years in calendaring his span ;  
Yet by Time's common clockwork he's but young.

MARIA LOUISA

So wicked, too !

**METTERNICH** (nettled)

Well—that's a point of view.

MARIA LOUISA

But, Chancellor, think what things I have said of him !  
Can women marry where they have taunted so ?

METTERNICH

Things ? Nothing inextinguishable, I deem,  
By time and true good humour.

MARIA LOUISA

O I have !

Horrible things. Why—ay, a hundred times—  
I have said I wished him dead ! At that strained hour  
When the first voicings of the late war came,  
Thrilling out how the French were smitten sore  
And Bonaparte retreating, I clapped hands  
And answered that I hoped he'd lose his head  
As well as lose the battle !

METTERNICH

Words. But words !

Born like the bubbles of a spring that come  
Of zest for springing—aimless in their shape.

MARIA LOUISA

It seems indecent, mean, to wed a man  
Whom one has held such fierce opinions of !

METTERNICH

My much beloved Archduchess, and revered,  
Such things have been ! In Spain and Portugal  
Like enmities have led to intermarriage.  
In England, after warring thirty years  
The Red and White Rose wedded.

MARIA LOUISA (after a silence)

Tell me, now,

What does my father wish ?

METTERNICH

His wish is yours.

Whatever your Imperial Highness feels  
On this grave verdict of your destiny,



Home, title, future sphere, he bids you think  
Not of himself, but of your own desire.

MARIA LOUISA (reflecting)

My wish is what my duty bids me wish.  
Where a wide Empire's welfare is in poise,  
That welfare must be pondered, not my will.  
I ask of you, then, Chancellor Metternich,  
Straightway to beg the Emperor my father  
That he fulfil his duty to the realm,  
And quite subordinate thereto all thought  
Of how it personally impinge on me.

A slight noise as of something falling is heard in the room. They glance momentarily, and see that a small enamel portrait of MARIE ANTOINETTE, which was standing on a console-table, has slipped down on its face.

SPIRIT OF THE YEARS

*What mischief's this? The Will must have its way.*

SPIRIT SINISTER

*Perhaps Earth shivered at the lady's say?*

SHADE OF THE EARTH

*I own thereto. When France and Austria wed  
My echoes are men's groans, my dews are red;  
So I have reason for a passing dread!*

METTERNICH

Right nobly phrased, Archduchess; wisely too.  
I will acquaint your sire the Emperor  
With these your views. He waits them anxiously.  
(Going.)

MARIA LOUISA

Let me go first. It much confuses me  
To think—But I would fain let thinking be!

[She goes out trembling.]

Enter FRANCIS by another door.

METTERNICH

I was about to seek your Majesty.  
The good Archduchess luminously holds  
That in this weighty question you regard  
The Empire. Best for it is best for her.

FRANCIS (moved)

My daughter's views thereon do not surprise me.  
She is too staunch to pit a private whim  
Against the fortunes of a commonwealth.  
During your speech with her I have taken thought  
To shape decision sagely. An assent  
Would yield the Empire many years of peace,  
And leave me scope to heal those still green sores  
Which linger from our late unhappy moils.  
Therefore, my daughter not being disinclined,  
I know no basis for a negative.  
Send, then, a courier prompt to Paris : say  
The offer made for the Archduchess' hand  
I do accept—with this defined reserve,  
That no condition, treaty, bond, attach  
To such alliance save the tie itself.  
There are some sacrifices whose grave rites  
No bargain must contaminate. This is one—  
This personal gift of a beloved child !

METTERNICH (leaving)

I'll see to it this hour, your Majesty,  
And cast the words in keeping with your wish.  
(To himself as he goes)  
Decently done ! . . . He slipped out "sacrifice,  
And scarce could hide his heartache for his girl.  
Well ached it !—But when these things have to be  
It is as well to breast them stoically.

[Exit METTERNICH.]

The clouds draw over.

## SCENE IV

LONDON. A CLUB IN ST. JAMES'S STREET

A winter midnight. Two members are conversing by the fire, and others are seen lolling in the background, some of them snoring.

FIRST MEMBER

I learn from a private letter that it was carried out in the Emperor's Cabinet at the Tuileries—just off the throne-room, where they all assembled in the evening,—Boney and the wife

T

of his bosom (in pure white muslin from head to foot, they say), the Kings and Queens of Holland, Westphalia, and Naples, the Princess Pauline, and one or two more, the officials present being Cambac  res the Chancellor, and Count Regnaud. Quite a small party. It was over in a few minutes—short and sweet, like a donkey's gallop.

SECOND MEMBER

Anything but sweet for her. How did she stand it?

FIRST MEMBER

Serenely, I believe, while the Emperor was making his speech renouncing her, but when it came to her turn to say she renounced him she began sobbing mightily, and was so completely choked up that she couldn't get out a word.

SECOND MEMBER

Poor old dame! I pity her, by God, though she had a rattling good spell while it lasted.

FIRST MEMBER

They say he was a bit upset, too, at sight of her tears. But I dare vow that was put on. Fancy Boney caring a curse what a woman feels. She had learnt her speech by heart, but that did not help her. Regnaud had to finish it for her, the ditch that overturned her being where she was made to say that she no longer preserved any hope of having children, and that she was pleased to show her attachment by enabling him to obtain them by another woman. She was led off fainting. A turning of the tables, considering how madly jealous she used to make him by her flutations!

Enter a third member

SECOND MEMBER

How is the debate going? Still braying the Government in a mortar?

THIRD MEMBER

They are. Though one thing everybody admits, young Peel has made a wonderful first speech in seconding the address. There has been nothing like it since Pitt. He spoke rousinglly of Austria's misfortunes—went on about Spain of course, showing that we must still go on supporting her, winding up with a

brilliant peroration about—what were the words—"the fiery glance of freedom which flashed incessantly from the indignant eyes of the British soldier!"—Oh, well: it was all learnt beforehand, of course.

## SECOND MEMBER

I wish I had gone down. But the wind soon blew the other way.

## THIRD MEMBER

Then Gower rapped out his amendment. That was good, too, by God.

## SECOND MEMBER

Well, the war must go on. And that being the general conviction this censure and that censure are only so many blank cartridges.

## THIRD MEMBER

Blank? Damn me, were they! Gower's was a palpable hit when he said that Parliament had placed unheard-of resources in the hands of Ministers last year, to make this year's results to the country worse than if they had been afforded no resources at all. Every single enterprise of theirs had been a beggarly failure.

## SECOND MEMBER

Anybody could have said it, come to that.

## THIRD MEMBER

Yes, because it is so true. However, when he began to lay on with such rhetoric as "the treasures of the nation lavished in wasteful thoughtlessness,"—"thousands of our troops sacrificed wantonly in the pestilential swamps of Walcheren," and gave the details we know so well, Ministers wriggled a good one, though 'twas no news to 'em. Castlereagh kept on starting forward as if he were going to jump up and interrupt, taking the strictures entirely as a personal affront.

Enter a fourth member.

## SEVERAL MEMBERS

Who's speaking now?

## FOURTH MEMBER

I don't know. I have heard of nobody later than Ward.

## SECOND MEMBER

The fact is that, as Whitbread said to me to-day, the materials for condemnation are so prodigious that we can scarce marshal them into argument. We are just able to pour 'em out one upon t'other.

## THIRD MEMBER

Ward said, with the blandest air in the world: "Censure? Do his Majesty's Ministers expect censure? Not a bit. They are going about asking in tremulous tones if anybody has heard when their impeachment is going to begin."

## SEVERAL MEMBERS

Haw-haw-haw!

## THIRD MEMBER

Then he made another point. After enumerating our frightful failures — Spain, Walcheren, and the rest — he said: "But Ministers have not failed in everything. No; in one thing they have been strikingly successful. They have been successful in their attack upon Copenhagen—because it was directed against an ally!" Mighty fine, wasn't it?

## SECOND MEMBER

How did Castlereagh stomach that?

## THIRD MEMBER

He replied then. Donning his air of injured innocence he proved the honesty of his intentions—no doubt truly enough. But when he came to Walcheren nothing could be done. The case was hopeless, and he knew it, and foundered. However, at the division, when he saw what a majority was going out on his side he was as frisky as a child. Canning's speech was grave, with bits of shiny ornament stuck on—like the brass nails on a coffin, Sheridan says.

Fifth and sixth members stagger in, arm-and-arm.

## FIFTH MEMBER

The 'vision is——'jority of ninety-six againsht—Gov'ment—I mean—againsht us. Which is it—hey? (To his companion.)

## SIXTH MEMBER

Damn majority of—damn ninety-six—against damn amendment!

(They sink down on a sofa.)

## SECOND MEMBER

Gad, I didn't expect the figure would have been quite so high!

## THIRD MEMBER

The one conviction is that the war in the Peninsula is to go on, and as we are all agreed upon that, what the hell does it matter what their majority is?

Enter SHERIDAN. They all turn inquiringly.

## SHERIDAN

Have ye heard the latest?

## SECOND MEMBER

Ninety-six against us.

## SHERIDAN

O no—that's ancient history. I'd forgot it.

## THIRD MEMBER

A revolution, because Ministers are not impeached and hanged?

## SHERIDAN

That's in contemplation, when we've got their confessions. But what I meant was from over the water—it is a deuced sight more serious to us than a debate and division that are only like the Liturgy on a Sunday—known beforehand to all the congregation. Why, Bonaparte is going to marry Austria forthwith—the Emperor's daughter Maria Louisa.

## THIRD MEMBER

The Lord look down! Our late respected crony Austria! Why, in this very night's debate they have been talking about the laudable principles we have been acting upon in affording assistance to the Emperor Francis in his struggle against the violence and ambition of France!

## SECOND MEMBER

Boney safe on that side, what may not befall!

## THIRD MEMBER

We had better make it up with him, and shake hands all round.

## SECOND MEMBER

Shake heads seems most natural in the case. O House of Hapsburg, how hast thou fallen !

Enter WHITEHEAD, LORD HUTCHINSON, LORD GEORGE CAMPBELL, GEORGE PONSONBY, WINDHAM, LORD GRAY, BARING, ELLIOT, and other members, some of whom. The conversation becomes animated and noisy ; several move off to the c. room, and the scene closes

## SCENE V

## THE OLD WEST HIGHWAY OUT OF VIENNA

The spot is where the road passes under the slopes of the Wiener Wald, with its beautiful forest scenery.

## DUMB SHOW

A procession of enormous length, composed of eighty carriages—many of them drawn by six horses and one by eight—and escorted by detachments of cuirassiers, yeomanry, and other cavalry, is quickening its speed along the highway from the city.

The six-horse carriages contain a multitude of Court officials, ladies of the Court, and other Austrian nobility. The eight-horse coach contains a rosy, blue-eyed girl of eighteen, with full red lips, round figure, and pale auburn hair. She is MARIA LOUISA, and her eyes are red from recent weeping. The COUNTESS DE LAZANSKY, Grand Mistress of the Household, in the carriage with her, and the other ladies of the Palace behind, have a pale, proud, yet resigned look, as if conscious that upon their sex had been laid the burden of paying for the peace with France. They have been played out of Vienna with French marches, and the trifling incident has helped on their sadness.

The observer's vision being still bent on the train of vehicles and cavalry, the point of sight is withdrawn high into the air, till the huge procession on the brown road looks no more than a file of ants crawling along a strip of garden-matting. The spacious terrestrial outlook now gained shows this to be the great road across Europe from Vienna to Munich, and from Munich westerly to France.

The puny concatenation of specks being exclusively watched, the surface of the earth seems to move along in an opposite direction, and in infinite variety of hill, dale, woodland, and champaign. Bridges are crossed, ascents are climbed, plains are galloped over, and towns are reached, among them Saint Polten, where night falls.

Morning shines, and the royal crawl is resumed, and continued through Linz, where the Danube is reapproached, and the girl looks pleased to see her own dear Donau still. Presently the tower of Braunau appears, where the animated dots pause for formalities, this being the frontier, and MARIA LOUISA becomes MARIE LOUISE and a Frenchwoman, in the charge of French officials.

After many breaks and halts, during which heavy rains spread their gauzes over the scene, the roofs and houses of Munich disclose themselves, suggesting the tesserae of an irregular mosaic. A long stop is made here.

The tedious advance continues. We creaked Stuttgart, flat Karlsruhe, the winding Rhine, storky Strassburg pass in panorama beneath us as the procession is followed. With Nancy and Bail-Duc sliding along the scenes begin to assume a French character, and soon we perceive Châlons and ancient Rheims. The last day of the journey has dawned. Our vision flits ahead of the cortege to Courcelles, a little place which must be passed though before Soissons is reached. Here the point of sight descends to earth, and the Dumb Show ends.

## SCENE VI

### COURCELLES

It is now seen to be a quiet roadside village, with a humble church in its midst, opposite to which stands an inn, the highway passing between them. Rain is still falling heavily. Not a soul is visible anywhere.

Enter from the west a plain, lonely carriage, travelling in a direction to meet the file of coaches that we have watched. It stops near the inn, and two men muffled in cloaks alight by the door away from the hostel and towards the church, as if they wished to avoid observation. Their faces are those of NAPOLEON and MURAT his brother-in-law. Crossing the road through the mud and rain they stand in the church porch, and watch the descending drifts.

NAPOLEON (stamping an impatient tattoo)

One gets more chilly in a wet March than in a dry, however cold, the devil if he don't! What time do you make it now? That clock doesn't go.

MURAT (dully, looking at his watch)

Yes, it does; and it is right. If clocks were to go as fast as your wishes just now it would be awkward for the rest of the world.

NAPOLEON (chuckling good-humouredly)

How we have dished the Soissons folk, with their pavilions, and purple and gold hangings for bride and bridegroom to meet in, and stately ceremonial to match, and their thousands looking on! Here we are where there's nobody. Ha, ha!

MURAT

But why should they be dished, sine? The pavilions and ceremonies were by your own orders.



## NAPOLÉON

Well, as the time got nearer I couldn't stand the idea of dawdling about there

## MURAT

The Soissons people will be in a deuce of a taking at being made such fools of!

## NAPOLÉON

So let 'em I'll make it up with them somehow —She can't be far off now, if we have timed her rightly (He peeps out into the rain and listens)

## MURAT

I don't quite see how you are going to manage when she does come Do we go before her towards Soissons when you have greeted her here, or follow in her rear? Or what do we do?

## NAPOLÉON

Heavens, I know no more than you! Trust to the moment and see what happens (A silence) Hark — here she comes! Good little girl, up to time!

The distant squashing in the mud of a multitude of hoofs and wheels is succeeded by the appearance of outriders and carriages horses and horsemen splashed with sump clay of the districts traversed The vehicles slow down to the inn NAPOLÉON'S face fires up and followed by MURAT he rushes into the rain towards the coach that is drawn by eight horses containing the blue-eyed girl He holds off his hat at the carriage window

## MARIE LOUISE (shrinking back inside)

Ah, Heaven! Two highwaymen are upon us!

## THE EQUERRY D'AUDENARDE (simultaneously)

The Emperor!

The steps of the coach are hastily lowered NAPOLÉON dripping jumps in and embraces her The startled ARCHDUCHESS with much blushing and confusion recognizes him

## MARIE LOUISE (timulously, as she recovers herself)

You are so much—better looking than your portraits—that I hardly knew you! I expected you at Soissons We are not at Soissons yet?

## NAPOLÉON

No, my dearest spouse, but we are together ! (Calling out to the equerry.) Drive through Soissons—pass the pavilion of reception without stopping, and don't halt till we reach Compiègne.

He sits down in the coach and is shut in, MURAT laughing silently at the scene. Exit carriages and riders towards Soissons.

## CHORUS OF IRONIC SPIRITS (aerial music)

*First 'twas a finished coquette,  
And now it's a raw ingénue.—  
Blonde instead of brunette,  
An old wife duffed for a new.  
She'll bring him a baby,  
As quickly as maybe,  
And that's what he wants her to do,  
Hoo-hoo !  
And that's what he wants her to do !*

## SPIRIT OF THE YEARS

*What lewdness lip those wry-formed phantoms there ?*

## IRONIC SPIRITS

*Nay, Showman Years ! With holy reverent air  
We hymn the nuptials of the Imperial pair.*

The rain thickens to a mist and obscures the scene.

## SCENE VII

## PETERSBURG. THE PALACE OF THE EMPRESS-MOTHER

One of the private apartments is disclosed, in which the Empress-mother and Alexander are seated.

## EMPRESS-MOTHER

So one of Austrian blood his pomp selects  
To be his bride and bulwark—not our own.  
Thus are you coolly shelved !

## ALEXANDER

Me, mother dear ?

You, faith, if I may say it dutifully !  
Had all been left to me, some time ere now  
He would have wedded Kate.

EMPRESS-MOTHER

How so, my son ?  
Catharine was plighted, and it could not be

ALEXANDER

Rather you swiftly pledged and married her,  
To let Napoléon have no chance that way.  
But Anne remained.

EMPRESS-MOTHER

How Anne ?—so young a girl !  
Sane Nature would have cried indecency  
At such a troth.

ALEXANDER

Time would have tinkered that,  
And he was well-disposed to wait awhile ;  
But the one test he had no temper for  
Was the apparent slight of unresponse  
Accorded his impatient overtures  
By our suspensive poise of policy.

EMPRESS-MOTHER

A backward answer is our country's card—  
The special style and mode of Muscovy.  
We have grown great upon it, my dear son,  
And may such practice rule our centuries through !  
The necks of those who rate themselves our peers  
Are cured of stiffness by its potency.

ALEXANDER

The principle in this case, anyhow,  
Is shattered by the facts : since none can doubt  
Your policy was counted an affront,  
And drove my long ally to Austria's arms,  
With what result to us must yet be seen !

EMPRESS-MOTHER

May Austria win much joy of the alliance !  
Marrying Napoléon is a midnight leap  
For any Court in Europe, credit me,  
If ever such there were ! What he may carve

Upon the coming years, what murderous bolt  
Hurl at the rocking Constitutions round,  
On what dark planct he may land himself  
In his carcer through space, no sage can say.  
One thing we may assume as certainty—  
That he will never rest in righteous rule.

ALEXANDER

Well—possibly! . . . And maybe all is best  
That he engrafts his lineage not on us.—  
But, honestly, Napoléon none the less  
Has been my friend, and I regret the dream  
And fleeting fancy of a closer tie!

EMPRESS-MOTHER

Ay; your regrets are sentimental ever.  
That he'll be writ no son-in-law of mine  
Is no regret to me! But an affront  
There is, no less, in his evasion on't,  
Wherein the bourgeois quality of him  
Veraciously peeps out. I would be sworn  
He set his minions parleying with the twain—  
Yourself and Francis—simultaneously,  
Else no betrothal could have speeded so!

ALEXANDER

Despite the hazard of offence to one?

EMPRESS-MOTHER

More than the hazard; the necessity.

ALEXANDER

There's no offence to me.

EMPRESS-MOTHER

There should be, then.  
I am a Romanoff by marriage merely,  
But I do feel a rare belittlement  
And loud laconic brow-beating herein!

ALEXANDER

No, mother, no ! I am the Tsar—not you,  
And I am only piqued in moderateness.  
Marriage with France was near my heart—I own it—  
What then ? It has been otherwise ordained.

[A silence.

EMPRESS-MOTHER

Here comes dear Anne. Speak not of it before her.

Enter the GRAND-DUCHESS, a girl of sixteen.

ANNE

Alas ! the news is that poor Prussia's queen,  
Spirited Queen Louisa, once so fair,  
Is slowly dying, mother ! Did you know ?

ALEXANDER (betraying emotion)

Ah !—such I dreaded from the earlier hints.  
Poor soul—her heart was slain some time ago.

ANNE

What do you mean by that, my brother dear ?

EMPRESS-MOTHER

He means, my child, that he as usual spends  
Much sentiment upon the foreign fair,  
And hence leaves little for his folk at home.

ALEXANDER

I mean, Anne, that her country's overthrow  
Let death into her heart. The Tilsit days  
Taught me to know her well, and honour her.  
She was a lovely woman even then ! . . .  
Strangely, the present English Prince of Wales  
Was wished to husband her. Had wishes won,  
They might have varied Europe's history.

ANNE

Napoléon, I have heard, admired her once ;  
How he must grieve that soon she'll be no more !

EMPRESS-MOTHER

Napoléon and your brother loved her both.

[Alexander shows embarrassment.

But whatsoever grief be Alexander's,  
His will be none who feels but for himself.

ANNE

O mother, how can you mistake him so !  
He worships her who is to be his wife,  
The fair Archduchess Marie.

EMPRESS-MOTHER

Simple child,  
As yet he has never seen her, or but barely.  
That is a tactic suit, with love to match !

ALEXANDER (with vainly veiled tenderness)

High-souled Louisa ;—when shall I forget  
Those Tilsit gatherings in the long-sunned June ! . . .  
Napoléon's gallantries deceived her quite,  
Who fondly felt her pleas for Magdeburg  
Had won him to its cause ; the while, alas !  
His cynic sense but posed in cruel play !

EMPRESS-MOTHER

Bitterly mourned she her civilities  
When time unlocked the truth, that she had choked  
Her indignation at his former slights  
And slanderous sayings for a baseless hope,  
And wrought no tittle for her country's gain.  
I marvel why you mourn a frustrate tie  
With one whose wiles could wring a woman so !

ALEXANDER (uneasily)

I marvel also, when I think of it !

EMPRESS-MOTHER

Don't listen to us longer, dearest Anne.

[Exit ANNE.

—You will uphold my judging by and by,  
That as a suitor we are well quit of him,  
And that blind Austria will rue the hour  
Wherein she plucks for him her fairest flower !

The scene shuts.

## SCENE VIII

PARIS THE GRAND GALLERY OF THE LOUVRE  
AND THE SALON CARRÉ ADJOINING

The view is up the middle of the Gallery which is now a spectacle of much magnificence. Backed by the huge paintings on the walls are double rows on each side of brightly dressed ladies the pick of Imperial society to the number of four thousand one thousand in each row and behind these standing up are two rows on each side of men of privilege and fashion. Officers of the Imperial Guard are dotted about as marshals.

Temporary barriers form a wide passage up the midst leading to the Salon Carré which is seen through the opening to be fitted up as a chapel with a gorgeous altar tall candles and cross. In front of the altar is a platform with a canopy over it. On the platform are two gilt chairs and a prie dieu.

The expectant assembly does not continuously remain in the seats but promenades and talks the voices at times rising to a din amid the strains of the orchestra conducted by the EMPEROR'S Director of Music. Refreshments in profusion are handed round and the extemporized cathedral resolves itself into a gigantic ark of persons of distinction under the Empire.

## SPIRIT SINISTER

*All day have they been waiting for their gallant show, and now the hour of performance is on the stroke. It may be seasonable to muse on the sixteenth Louis and the bride's great aunt, as the nuptial procession is, I see, appositely crossing the track of the tumbril which was the last coach of that respected lady. It is now passing over the site of the scaffold on which she lost her head. Now it will soon be here.*

Suddenly the heralds enter the Gallery at the end towards the Tuileries the spectators ranging themselves in their places. In a moment the wedding procession of the EMPEROR and EMPRESS becomes visible. The civil marriage having already been performed Napoléon and Marie Louise advance together along the vacant pathway towards the Salon Carré followed by the long suite of illustrious personages and acclamations burst from all parts of the Grand Gallery.

## SPIRIT OF THE PITIES

*Whose are those forms that pass in pompous train  
Behind the hand in hand half-wedded ones,  
With faces speaking sense of an adventure  
Which may close well, or not so?*

## RECORDING ANGEL (reciting)

*First there walks*

*The Emperor's brother Louis, Holland's King;  
 Then Jérôme of Westphalia with his spouse;  
 The mother-queen, and Julie Queen of Spain,  
 The Prince Borghèse and the Princess Pauline,  
 Beauharnais the Vice-King of Italy,  
 And Murat King of Naples, with their Queens;  
 Baden's Grand-Duke, Arch-Chancellor Cambacérès,  
 Berthier, Lebrun, and, not least, Talleyrand.  
 Then the Grand Marshal and the Chamberlain,  
 The Lords-in-Waiting, the Grand Equerry,  
 With waiting-ladies, women of the chamber,  
 And others called by office, rank, or fame.*

## SPIRIT OF RUMOUR

*New, many, to Imperial dignities;  
 Which, won by character and quality  
 In those who now enjoy them, will become  
 The birthright of their sons in aftertime.*

## SPIRIT OF THE YEARS

*It fits thee not to augur, quick-eared Shade.  
 Ephemeral at the best all honours be,  
 These even more ephemeral than their kind,  
 So random-fashioned, swift, perturbable!*

## SPIRIT OF THE PITIES

*Napoléon looks content—nay, shines with joy.*

## SPIRIT OF THE YEARS

*Yet see it pass, as by a conjuror's wand.*

Thereupon Napoléon's face blackens as if the shadow of a winter night had fallen upon it. Resentful and threatening, he stops the procession and looks up and down the benches.

## SPIRIT SINISTER

*This is sound artistry of the Immanent Will: it relieves the monotony of so much good-humour.*

## NAPOLÉON (to the Chapel-master)

Where are the Cardinals? And why not here?  
 (He speaks so loud that he is heard throughout the Gallery.)



ARRÉ DE PRADT (trembling)

Many are present here, your Majesty ;  
But some are feeble by infirmities  
Too common to their age, and cannot come.

NAPOLÉON

Tell me no nonsense ! Half absent themselves  
Because they *will* not come. The factious fools !  
Well, be it so. But they shall flinch for it !

MARIE LOUISE looks frightened. The procession moves on.

SPIRIT OF THE PITIES

*I seem to see the thin and headless ghost  
Of the yet earlier Austrian, here, too, queen,  
Walking beside the bride, with frail attempts  
To pluck her by the arm !*

SPIRIT OF THE YEARS

*Nay, think not so.  
No trump unscales earth's sepulchres to-day :  
We are the only phantoms now abroad  
On this mud-moulded ball ! Through sixteen years  
She has decayed in a back-garden yonder,  
Dust all the showance time retains of her,  
Senseless of hustlings in her former house,  
Lost to all count of crowns and bridalry—  
Even of her Austrian blood. No : what thou seest  
Springs of thy quavering fancy, stirred to dreams  
By yon tart phantom's phrase.*

MARIE LOUISE (sadly to Napoléon)

I know not why,  
I love not this day's doings half so well  
As our quaint meeting-time at Compiégne.  
A clammy air creeps round me, as from vaults  
Peopled with looming spectres, chilling me  
And angering you withal !

NAPOLÉON

O, it is nought  
To trouble you : merely, my cherished one,  
Those devils of Italian Cardinals !—  
Now I'll be bright as ever—you must, too.

## MARIE LOUISE

I'll try.

Reaching the entrance to the Salon-Croix amid strains of music the EMPEROR and EMPRESS are received and incensed by the CARDINAL GRAND ALMONERS. They take their seats under the canopy and the train of nobilities sent themselves further back the persons in waiting stopping behind the Imperial chairs.

The ceremony of the religious marriage now begins. The choir intones a hymn, the EMPEROR and EMPRESS go to the altar, remove their gloves, and make their vows.

## SPIRIT IRONIC

*The English Church should return thanks for this wedding, seeing how it will purge of coarseness the future sheets of that artistic nation, which will hardly be able to caricature the new wife as it did poor plebeian Joséphine. Such starched and ironed monarchists cannot sneer at a woman of such a divinely dry and crusted line as the Hapsburgs!*

Mass is next celebrated, after which the Te Deum is chanted in harmonies that whirl round the walls of the Salon-Croix and quiver down the long Gallery. The procession then reforms and returns amid the flutterings and applause of the dense assembly. But Napoléon's face has not lost the sombre expression which settled on it. The prin and their train pass out by the west door, and the congregation disperses in the other direction, the cloud-curtain closing over the scene as they disappear.

## ACT SIXTH

## SCENE I

## THE LINES OF TORRES VÉDRAS

A bird's-eye perspective is revealed of the peninsular tract of Portuguese territory lying between the shining pool of the Lagos on the east, and the white-frilled Atlantic lifting rhythmically on the west. As thus beheld the tract features itself somewhat like a late Gothic shield, the upper edge from the dexter to the sinister chief being the lines of Torres Védras, stretching across from the mouth of the Zézambre on the left to Alhandra on the right, and the south or base point being Fort S. Julian. The roofs of Lisbon appear at the sinister base, and in a corresponding spot on the opposite side Cape Roca.

It is perceived in a moment that the northern verge of this nearly coast-hemmed region is the only one through which access can be gained to it by land, and a close scrutiny of the boundary there reveals that means are being adopted to effectually prevent such access.

From east to west along it runs a chain of defences, dotted at intervals by

dozens of circular and square redoubts, either made or in the making, two of the latter being of enormous size. Between these stretch unclimbable escarpments, stone walls, and other breastworks, and in front of all a double row of abattis, formed of the limbs of trees.

Within the outer line of defence is a second, constructed on the same principle, its course being bent to take advantage of natural features. This second rampart is finished, and appears to be impregnable.

The third defence is far off southward, girdling the very base point of the shield-shaped tract of country; and is not more than a twelfth of the length of the others. It is a continuous entrenchment of ditches and ramparts, and its object—that of covering a forced embarkation—is rendered apparent by some rocking English transports off the shore hard by.

### DUMB SHOW

Innumerable human figures are busying themselves like cheese-mites all along the northernmost frontage, undercutting easy slopes into steep ones, digging ditches, piling stones, felling trees, dragging them, and interlacing them along the front as required.

On the second breastwork, which is completed, only a few figures move.

On the third breastwork, which is fully matured and equipped, minute red sentinels creep backwards and forwards noiselessly.

As time passes three reddish-grey streams of marching men loom out to the north, advancing southward along three roads towards three diverse points in the first defence. These form the English army, entering the lines for shelter. Looked down upon, their motion seems peristaltic and vermicular, like that of three caterpillars. The division on the left is under Picton, in the centre under Leith and Cole, and on the extreme right, by Alhandra, under Hill. Beside one of the roads two or three of the soldiers are dangling from a tree by the neck, probably for plundering.

The Dumb Show ends, and the point of view sinks to the earth.

### SCENE II

#### THE SAME. OUTSIDE THE LINES

The winter day has gloomed to a stormful evening, and the road outside the first line of defence forms the foreground of the stage.

Enter in the dusk from the hills to the north of the entrenchment, near Calandrix, a group of horsemen, which includes MASSÉNA, in command of the French forces, FOY, LOISON, and other officers of his staff.

They ride forward in the twilight and tempest, and reconnoitre, till they see against the sky the ramparts blocking the road they pursue. They halt silently. MASSÉNA, puzzled, endeavours with his glass to make out the obstacle.

#### MASSÉNA

Something stands here to peril our advance,  
Or even prevent it!

FOY

These are the English lines—  
Their outer horns and tusks—whereof I spoke,  
Constructed by Lord Wellington of late  
To keep his foothold firm in Portugal.

MASSÉNA

Thrusts he his burly, bossed disfigurements  
So far to north as this? I had pictured me  
They lay much nearer Lisbon. Little strange  
Lord Wellington rode placid at Busaco  
With this behind his back! Well, it is hard  
But that we turn them somewhere, I assume?  
They scarce can close up every southward gap  
Between the Tagus and the Atlantic Sea.

FOY

I hold they can, and do; although, no doubt,  
By searching we shall spy some raggedness  
Which custom'd skill may force.

MASSÉNA

Plain 'tis, no less,  
We may heap corpses vainly hereabout,  
And crack good bones in waste. By human power  
This passes mounting! What say you's behind?

LOISON

Another line exactly like the first,  
But more matured. Behind its back a third.

MASSÉNA

How long have these prim ponderosities  
Been rearing up their foreheads to the moon?

LOISON

Some months in all. I know not quite how long.  
They are Lord Wellington's select device,  
And, like him, heavy, slow, laborious, sure.

## MASSÉNA

May he enjoy their sureness. He deserves to.  
I had no inkling of such barriers here.  
A good road runs along their front, it seems,  
Which offers us advantage. . . . What a night !

The tempest cries dismally about the earthworks above them, as the reconnoiters linger in the slight shelter the lower ground affords. They are about to turn back.

Enter from the cross-road to the right JUNOT and some more officers. They come up at a signal that the others are those they lately parted from.

## JUNOT

We have ridden along as far as Calandrix,  
Favoured therein by this disordered night,  
Which tongues its language to the disguise of ours ;  
And find amid the vale an open route  
That, well manœuvred, may be practicable.

## MASSÉNA

I'll look now at it, while the weather aids.  
If it may serve our end - on all's prepared  
So good. If not, some her to the west.

Exeunt MASSÉNA, JUNOT, LECHE, FOY, and the rest by the paved crossway to the right.

The wind continues to prevail - the spot is left desolate, the darkness increases, rain descends more heavily, and the scene is blotted out.

## SCENE III

## PARIS. THE TUILERIES

The anteroom to the EMPRESS MARIE LOUISE'S bed-chamber, in which are discovered NAPOLÉON in his dressing-gown, the DUCHESS OF MONTEBELLO, and other ladies-in-waiting, CORVISART the first physician, and the second physician BOURDIER.

The time is before dawn. The EMPEROR walks up and down, throws himself on a sofa, or stands at the window. A cry of anguish comes occasionally from within.

NAPOLÉON opens the door and speaks into the bed-chamber.

## NAPOLÉON

How now, Dubois ?

VOICE OF DUBOIS THE ACCOUCHEUR (nervously)

Less well, sire, than I hoped ;  
I fear no skill can save them both.

NAPOLÉON (agitated)

Good God !

Exit CORVISART into the bed-room. Enter DUBOIS.

DUBOIS (with hesitation)

Which life is to be saved ? The Empress, sire,  
Lies in great jeopardy. I have not known  
In my long years of many-featured practice  
An instance in a thousand fall out so.

NAPOLÉON

Then save the mother, pray ! Think but of her ;  
It is her privilege, and my command.—  
Don't lose your head, Dubois, at this tight time :  
Your furthest skill can work but what it may.  
Fancy that you are merely standing by  
A shop-wife's couch, say, in the Rue Saint Denis ;  
Show the aplomb and phlegm that you would show  
Did such a bed receive your ministry.

[Exit DUBOIS.]

VOICE OF MARIE LOUISE (within)

O pray, pray don't ! Those ugly things terrify me ! Why  
should I be tortured even if I am but a means to an end ! Let  
me die ! It was cruel of him to bring this upon me !

Exit NAPOLÉON impatiently to the bed-room.

VOICE OF MADAME DE MONTESQUIOU (within)

Keep up your spirits, madame ! I have been through it myself, and I assure you there is no danger to you. It is going on all right, and I am holding you.

VOICE OF NAPOLÉON (within)

Heaven above ! Why did you not keep those cursed sugar-tongs out of her sight ? How is she going to get through it if you frighten her like this ?

## VOICE OF DUBOIS (within)

If you will pardon me, your Majesty,  
I must implore you not to interfere !  
I'll not be scapegoat for the consequence  
If, sire, you do ! Better for her sake far  
Would you withdraw. The sight of your concern  
But agitates and weakens her endurance.  
I will inform you all, and call you back  
If things should worsen here.

Re-enter NAPOLÉON from the bed-chamber. He half shuts the door, and remains close to it listening, pale and nervous.

## BOURDIER

I ask you, sire,  
To harass yourself less with this event,  
Which may amend anon : I much regret  
The honoured mother of your Majesty,  
And sister too, should both have left ere now,  
Whose solace would have bridged these anxious hours.

## NAPOLÉON (absently)

As we were not expecting it so soon  
I begged they would sit up no longer here. . . .  
She ought to get along ; she has help enough  
With that half-dozen of them at hand within—  
Skilled Madame Blaise the nurse, and two besides,  
Madame de Montesquiou and Madame Ballant—

## DUBOIS (speaking through the doorway)

Past is the question, sire, of which to save !  
The child is dead ; the while her Majesty  
Is getting through it well.

## NAPOLÉON

Praise Heaven for that !  
I'll not grieve overmuch about the child. . . .  
Never shall she go through this strain again  
To lay down a dynastic line for me.

## DUCHESS OF MONTEBELLO (aside to second lady)

He only says that now. In cold blood it would be far other-  
wise. That's how men are.

VOICE OF MADAME BLAISE (within)

Doctor, the child's alive!

(The cry of an infant is heard.)

VOICE OF DUBOIS (calling from within)

Sire, both are saved.

NAPOLÉON rushes into the chamber, and is heard kissing MARIE LOUISE.

VOICE OF MADAME BLAISE (within)

A vigorous boy, your Imperial Majesty. The brandy and hot napkins brought him to.

DUCHESS OF MONTERELLO

It is as I expected. A healthy young woman of her build had every chance of doing well, despite the doctors.

An interval.

NAPOLÉON (re-entering radiantly)

We have achieved a healthy heir, good dames,  
And in the feat the Empress was most brave,  
Although she suffered much—so much, indeed,  
That I would sooner father no more sons  
Than have so fair a fruit-tree undergo  
Another wrenching of such magnitude.

He walks to the window, pulls aside the curtains, and looks out. It is a joyful spring morning. The Tuilleries' gardens are thronged with an immense crowd, kept at a little distance off the Palace by a cord. The windows of the neighbouring houses are full of givers, and the streets are thronged with halting carriages, their inmates awaiting the event.

SPIRIT OF THE YEARS (whispering to Napoléon)

*At this high hour there broods a woman nigh,  
Ay, here in Paris, with her child and thine,  
Who might have played this part with truer eye  
To thee and to thy contemplated line!*

NAPOLÉON (soliloquizing)

Strange that just now there flashes on my soul  
That little one I loved in Warsaw days,  
Marie Walewska, and my boy by her!—



She was shown faithless by a foul intrigue  
Till fate sealed up her opportunity. . . .  
But what's one woman's fortune more or less  
Beside the schemes of kings !—Ah, there's the news !

A gun is heard from the Invalides.

CROWD (excitedly)

One !

Another report of the gun, and another, succeed.

Two ! Three ! Four !

The firing and counting proceed to twenty-one, when there is great suspense. The gun fires again, and the excitement is doubled.

Twenty-two ! A boy !

The remainder of the counting up to a hundred-and-one is drowned in huzzas. Bells begin ringing, and from the Champ de Mars a balloon ascends, from which the tidings are scattered in hand-bills as it floats away across France.

Enter the PRESIDENT OF THE SENATE, CAMBACÈRES, BERTHIER, LEBRUN, and other officers of state. NAPOLÉON turns from the window.

CAMBACÈRES

Unstinted gratulations and goodwill  
We bring to your Imperial Majesty,  
While still resounds the superflux of joy  
With which your people welcome this live star  
Upon the horizon of our history !

PRESIDENT OF SENATE

All blessings at their goodliest will grace  
The advent of this New Messiah, sire,  
Of fairer prospects than the former one,  
Whose coming at so apt an hour endues  
The widening glory of your high exploits  
With permanence, and flings the dimness far  
That cloaked the future of our chronicle !

NAPOLÉON

My thanks ; though, gentlemen, upon my soul  
You might have drawn the line at the Messiah.  
But I excuse you.—Yes, the boy has come ;  
He took some coaxing, but he's here at last.—  
And what news brings the morning from without ?  
I know of none but this the Empress now  
Trumps to the world from the adjoining room.

## PRESIDENT OF SENATE

Nothing in Europe, sire, that can compare  
In magnitude therewith to more effect  
Than with an eagle some frail finch or wren.  
To wit : the ban on English trade prevailing,  
Subjects our merchant-houses to such strain  
That many of the best see bankruptcy  
Like a grim ghost ahead. Next week, they say  
In secret here, six of the largest close.

## NAPOLÉON

It shall not be ! Our burst of natal joy  
Must not be sullied by so mean a thing :  
Aid shall be rendered. Much as we may suffer,  
England must suffer more, and I am content.  
What has come in from Spain and Portugal ?

## BERTHIER

Vaguely-voiced rumours, sire, but nothing more,  
Which travel countries quick as earthquake-thrills,  
No mortal knowing how.

## NAPOLÉON

Of Masséna ?

## BERTHIER

Yea. He retreats for prudence' sake, it seems,  
Before Lord Wellington. Dispatches soon  
Must reach your Majesty, explaining all.

## NAPOLÉON

Ever retreating ! Why declines he so  
From all his olden prowess ? Why, again,  
Did he give battle at Busaco lately,  
When Lisbon could be marched on without strain ?  
Why has he dallied by the Tagus bank  
And shunned the obvious course ? I gave him Ney,  
Soult, and Junot, and eighty thousand men,  
And he does nothing. Really it might seem  
As though we meant to let this Wellington  
Be even with us there !

BERTHIER

His mighty forts  
At Torrès Védras hamper Masséna,  
And quite preclude advance.

NAPOLÉON

O, well—no matter :  
Why should I linger on these haps of war  
Now that I have a son !

Exeunt NAPOLÉON by one door and by another the PRESIDENT OF THE  
SENATE, CAMBACÉRÈS, LEBRUN, BERTHIER, and officials.

CHORUS OF IRONIC SPIRITS (aerial music)

*The Will Itself is slave to him,  
And holds it blissful to obey !—  
He said, "Go to ; it is my whim*

*"To bed a bride without delay,  
Who shall unite my dull new name  
With one that shone in Caesar's day.*

*"She must conceive—you hear my claim ?—  
And bear a son—no daughter, mind—  
Who shall hand on my form and fame*

*"To future times as I have designed ;  
And at the birth throughout the land  
Must cannon roar and alp-horns wind !"*

*The Will grew conscious at command,  
And ordered issue as he planned.*

The interior of the Palace is veiled.

## SCENE IV

SPAIN. ALBUERA

The dawn of a mid-May day in the same spring shows the village of Albüera with the country around it, as viewed from the summit of a line of hills on which the English and their allies are ranged under Beresford. The landscape swept by the eye includes to the right foreground a hill loftier than any, and somewhat detached from the range. The green slopes behind and around this hill are untrodlen—though in a few hours to be the sanguinary scene of the most murderous struggle of the whole war.

The village itself lies to the left foreground, with its stream flowing behind it from the distance on the right. A creeping brook at the bottom of the heights held by the English joins the stream by the village. Behind the

stream some of the French forces are visible. Away behind these stretches a great wood several miles in area out of which the Albuera stream emerges, and behind the furthest verge of the wood the morning sky lightens momentarily. The birds in the wood, unaware that this day is to be different from every other day they have known there, are heard singing their overtures with their usual serenity.

## DUMB SHOW

As objects grow more distinct it can be perceived that some strategic dispositions of the night are being completed by the French forces, which the evening before lay in the woodland to the front of the English army. They have emerged during the darkness, and large sections of them—infantry, cuirassiers, and artillery—have crept round to BULSTON'S right without his suspecting the movement, where they lie hidden by the great hill aforesaid, though not more than half a mile from his right wing.

## SPIRIT OF THE YEARS

*A hot ado goes forward here to-day,  
If I may read the Immanent Intent  
From signs and tokens blent  
Withward unrest along the firmament  
Of causal coils in passionate display.  
—Look narrowly, and what you witness say.*

## SPIRIT OF THE PITIES

*I see red smears upon the sickly dawn,  
And seeming drops of gore. On earth below  
Are men—unmanned and mechanic-drawn—  
Mixed nationalities in row and row,  
Wheeling them to and fro  
In moves dissonant from their souls' demand,  
For dynasts' ends that few even understand!*

## SPIRIT OF THE YEARS

*Speak more materially, and less in dream.*

## SPIRIT OF RUMOUR

*I'll do it. . . . The stir of strife grows well defined  
Around the hamlet and the church thereby:  
Till, from the wood, the ponderous columns wind,  
Guided by Godinot, with Werlé nigh,  
They bear upon the vill. But the gruff guns  
Of Dickson's Portuguese  
Pinch spectral vistas through the maze of these! . . .  
More Frenchmen press, and roaring antiphons  
Of cannonry contuse the roofs and walls and trees.*

## SPIRIT OF THE PITIES

*Wrecked are the ancient bridge, the green spring plot,  
The blooming fruit-tree, the fair flower-knot !*

## SPIRIT OF RUMOUR

*Yet the true mischief to the English might  
Is meant to fall not there. Look to the right,  
And read the shaping scheme by yon hill-side,  
Where cannon, foot, and brisk dragoons you see,  
With Werlé and Latour-Maubourg to guide,  
Waiting to breast the hill-brow bloodily.*

BERESFORD now becomes aware of this project on his flank, and sends orders to throw back his right to face the attack. The order is not obeyed. Almost at the same moment the French rush is made, the Spanish and Portuguese allies of the English are beaten back, and the hill is won. But two English divisions bear from the centre of their front, and plod desperately up the hill to retake it.

## SPIRIT SINISTER

*Now he among us who may wish to be  
A skilled practitioner in slaughter,  
Should watch this hour's fruition yonder there,  
And he will know, if knowing ever were,  
How mortals may be freed their fleshly cells,  
And quaint red doors set ope in sweating fells,  
By methods swift and low and foul and fair !*

The English, who have plunged up the hill, are caught in a heavy mist, that hides from them an advance in their rear of the lancers and hussars of the enemy. The lines of the British are the Sixty-sixth, and those of the Forty-eighth, who were with them, in a chaos of smoke, steel, sweat, curses, and blood, are beheld melting down like wax from an erect position to confused heaps. Their forms lie rigid, or twitch and turn, as they are trampled over by the hoofs of the enemy's horse. Those that have not fallen are taken.

## SPIRIT OF THE PITIES

*It works as you, uncanny Phantom, wist ! . . .  
Whose is that towering form  
That tears across the mist  
To where the shocks are sorest ?—his with arm  
Outstretched, and grimy face, and bloodshot eye,  
Like one who, having done his deeds, will die ?*

## SPIRIT OF RUMOUR

*He is one Beresford, who heads the fight  
For England here to-day.*

## SPIRIT OF THE PITIÉS

*He calls the sight**Despite itself!—parries yon lancer's thrust,  
And with his own sword renders dust to dust!*

The ghastly climax of the strife is reached, the combatants are seen to be firing grape and canister at sparkling distance, and discharging musketry in each other's faces when so close that their complexions may be recognized. Hot corpses, their mouths blackened by cartridge-biting, and surrounded by cast away knapsacks, fliclocks, hats, stocks, flint-boxes, and priming horns, together with red and blue rags of clothing, gaiters, epaulettes, limbs and viscera, accumulate on the slopes, increasing from twos and threes to half dozens, and from half-dozens to heaps, which steam with their own warmth as the spring rain falls gently upon them.

The critical instant has come, and the English break. But a comparatively fresh division with fusileers, is brought into the turmoil by HARDING and COLR, and these make one last strain to save the day, and their names and lives. The fusileers mount the incline, and issuing from the smoke and mist startle the enemy by their arrival on a spot deemed won.

## SEMICHORUS I OF THE PITIÉS (aerial music)

*They come, beset by riddling hail;  
They sway like sedges in a gale;  
They fail, and win, and win, and fail.   Albuera!*

## SEMICHORUS II

*They gain the ground there, yard by yard,  
Their brows and hair and lashes charred,  
Their blackened teeth set firm and hard.*

## SEMICHORUS I

*Their mad assailants rave and reel,  
And face, as men who scorn to feel,  
The close-lined, three-edged prongs of steel.*

## SEMICHORUS II

*Till faintness follows closing-in,  
When, faltering headlong down, they spin  
Like leaves.   But those pay well who win Albuera.*

## SEMICHORUS I

*Out of six thousand souls that swear  
To hold the mount, or pass elsewhere,  
But eighteen hundred muster there.*

## SEMICHORUS II

*Pale Colonels, Captains, ranksmen lie,  
Facing the earth or facing sky;—  
They strove to live, they stretch to die.*

## SEMICHORUS I

*Friends, foemen, mingle; heap and heap.—  
Hide their hacked bones, Earth!—deep, deep, deep,  
Where harmless worms caress and creep.*

## CHORUS

*Hide their hacked bones, Earth!—deep, deep, deep,  
Where harmless worms caress and creep.—  
What man can grieve? what woman weep?  
Better than waking is to sleep! Albuera!*

The night comes on, and darkness covers the battle-field.

## SCENE V

## WINDSOR CASTLE. A ROOM IN THE KING'S APARTMENTS

The walls of the room are padded, and also the articles of furniture, the stuffings being overlaid with satin and velvet, on which are worked in gold thread monograms and crowns. The windows are guarded, and the floor covered with thick cork, carpeted. Time is shortly after the last scene.

The KING is seated by a window, and two of Dr. WILLIS's attendants are in the room. His MAJESTY is nearly sixty-two; his sight is very defective, but he does not look ill. He appears to be lost in melancholy thought, and talks to himself reproachfully, a hurried manner on occasion being the only irregular symptom that he betrays.

## KING

In my lifetime I did not look after her enough—enough—enough! And now she is lost to me, and I shall never see her more. Had I but known, had I but thought of it! Gentlemen, when did I lose the Princess Amelia?

## FIRST ATTENDANT

The second of last November, your Majesty.

## KING

And what is it now?

## FIRST ATTENDANT

Now, sir, it is the beginning of June.

KING

Ah, June, I remember! . . . The June flowers are not for me. I shall never see them; nor will she. So fond of them as she was. . . . Even if I were living I would never go where there are flowers any more! No: I would go to the bleak, barren places that she never would walk in, and never knew, so that nothing might remind me of her, and make my heart ache more than I can bear! . . . Why, the beginning of June?—that's when they are coming to examine me! (He grows excited.)

FIRST ATTENDANT (to second attendant, aside)

Dr. Reynolds ought not to have reminded him of their visit. It only disquiets him and makes him less fit to see them.

KING

How long have I been confined here?

FIRST ATTENDANT

Since November, sir; for your health's sake entirely, as your Majesty knows.

KING

What, what? So long? Ah, yes. I must bear it. This is the fourth great black gulf in my poor life, is it not? The fourth.

A signal at the door. The second attendant opens it and whispers.

Enter softly SIR HENRY HALFORD, DR. WILLIAM HEBERDEN, DR. ROBERT WILLIS, DR. MATTHEW BAILLIE, the KING'S APOTHECARY, and one or two other gentlemen.

KING (straining his eyes to discern them)

What! Are they come? What will they do to me? How dare they! I am Elector of Hanover! (Finding Dr. Willis is among them he shrieks.) O, they are going to bleed me—yes, to bleed me! (Piteously.) My friends, don't bleed me—pray don't! It makes me so weak to take my blood. And the leeches do, too, when you put so many. You will not be so unkind, I am sure!

WILLIS (to Baillie)

It is extraordinary what a vast aversion he has to bleeding—that most salutary remedy, fearlessly practised. He submits to leeches as yet, but I won't say that he will for long without being strait-jacketed.



KING (catching some of the words)

You will strait-jacket me ? O no, no !

WILLIS

Leeches are not effective, really. Dr. Home, when I mentioned it to him yesterday, said he would bleed him till he fainted if he had charge of him !

KING

O will you do it, sir, against my will,  
And put me, once your king, in needless pain ?  
I do assure you truly, my good friends,  
That I have done no harm ! In sunnier years  
Ere I was throneless, withered to a shade,  
Deprived of my divine authority—  
When I was hale, and ruled the English land—  
I ever did my utmost to promote  
The welfare of my people, body and soul !  
Right many a morn and night I have prayed and mused  
How I could bring them to a better way.  
So much of me you surely know, my friends,  
And will not hurt me in my weakness here !

(He trembles.)

SPIRIT OF THE PITIES

*The tears that lie about this plightful scene  
Of heavy travail in a suffering soul,  
Mocked with the forms and feints of royalty  
While scarified by briery Circumstance,  
Might drive Compassion past her patience  
To hold that some mean, monstrous ironist  
Had built this mistimed fabric of the Spheres  
To watch the throbbings of its captive lives,  
(The which may Truth forfend), and not thy said  
Unmaliced, unimpassioned, nescient Will !*

SPIRIT OF THE YEARS

*Mild one, be not too touched with human fate.  
Such is the Drama : such the Mortel state :  
No sigh of thine can null the Plan Predestinate !*

## HALFORD

We have come to do your Majesty no harm.  
Here's Dr. Heberden, whom I am sure you like,  
And this is Dr. Baillie. We arrive  
But to inquire and gather how you are,  
Thereon to let the Privy Council know,  
And give assurance for your people's good.  
A brass band is heard playing in a distant part of Windsor.

## KING

Ah—what does that band play for here to-day?  
She has been dead and I so short a time! . . .  
Her little hands are hardly cold as yet;  
But they can show such cruel indecency  
As to let trumpets play!

## HALFORD

They guess not, sir,  
That you can hear them, or their chords would cease,  
Their boisterous music fetches back to me  
That, of our errands to your Majesty,  
One was congratulation most sincere  
Upon this glorious victory you have won.  
The news is just in port; the band booms out  
To celebrate it, and to honour you.

## KING

A victory? I? Pray where?

## HALFORD

Indeed so, sir:  
Hard by Albuera—far in harried Spain—  
Yes, sir; you have achieved a victory  
Of dash unmatched and feats unparalleled!

## KING

He says I have won a battle? But I thought  
I was a poor afflicted captive here,  
In darkness lingering out my lonely days,  
Beset with terror of these myrmidons  
That suck my blood like vampires! Ay, ay, ay!—

No aims left to me but to quicken death  
 To quicklier please my son!—And yet he says  
 That I have won a battle! O God, curse, damn!  
 When will the speech of the world accord with truth,  
 And men's tongues roll sincerely!

GENTLEMAN (aside)

Faith, 'twould seem  
 As if the madman were the sanest here!

The KING's face has flushed, and he becomes violent. The attendants rush forward to him.

SPIRIT OF THE PITIES

*Something within me aches to pray  
 To some Great Heart, to take away  
 This evil day, this evil day!*

CHORUS IRONIC

*Ha-ha! That's good. Thou'lt pray to It:—  
 But where do Its compassions sit?  
 Yea, where abides the heart of It?*

*Is it where sky-fires flame and flit,  
 Or solar craters spew and spit,  
 Or ultra-stellar night-webs knit?*

*What is Its shape? Man's counterfeit?  
 That turns in some far sphere unlit  
 The Wheel which drives the Infinite?*

SPIRIT OF THE PITIES

*Mock on, mock on! Yet I'll go pray  
 To some Great Heart, who haply may  
 Charm mortal miseries away!*

The KING's paroxysm continues. The attendants hold him.

HALFORD

This is distressing. One can never tell  
 How he will take things now. I thought Albuera  
 A subject that would surely solace him.  
 These paroxysms—have they been bad this week? (To  
 Attendants.)

## FIRST ATTENDANT

Sir Henry, no. He has quite often named  
The late Princess, as gently as a child  
A little bird found starved.

## WILLIS (aside to apothecary)

I must increase the opium to-night, and lower him by a double  
set of leeches since he won't stand the lancet quietly.

## APOTHECARY

You should take twenty ounces, doctor, if a drop—indeed,  
go on bleeding till he's unconscious. He is too robust by half.  
And the watering-pot would do good again—not less than six  
feet above his head. See how heated he is.

## WILLIS

Curse that town band. It will have to be stopped.

## HEBERDEN

The same thing is going on all over England, no doubt, on  
account of this victory.

## HALFORD

When he is in a more domineering mood he likes such  
allusions to his rank as king. . . . If he could resume his walks  
on the terrace he might improve slightly. But it is too soon yet.  
We must consider what we shall report to the Council. There is  
little hope of his being much better. What do you think, Willis?

## WILLIS

None. He is done for this time!

## HALFORD

Well, we must soften it down a little, so as not to upset the  
Queen too much, poor woman, and distract the Council un-  
necessarily. Eldon will go pumping up bucketfuls, and the  
Archbishops are so easily shocked that a certain conventional  
reserve is almost forced upon us.

WILLIS (returning from the King)

He is already better. The paroxysm has nearly passed. Your opinion will be far more favourable before you leave.

The KING soon grows calm, and the expression of his face changes to one of dejection. The attendants leave his side : he bends his head, and covers his face with his hand, while his lips move as if in prayer. He then turns to them.

KING (meekly)

I am most truly sorry, gentlemen,  
If I have used language that would seem to show  
Discourtesy to you for your good help  
In this unhappy malady of mine !  
My nerves unstring, my friends ; my flesh grows weak :  
"The good that I would do I leave undone,  
The evil which I would not, that I do !"  
Shame, shame on me !

WILLIS (aside to the others)

Now he will be as low as before he was in the other extreme.

KING

A king should bear him kingly ; I, of all,  
One of so long a line. O shame on me ! . . .  
—This battle that you speak of?—Spain, of course ?  
Ah—Albuera ! And many fallen—eh ? Yes ?

HALFORD

Many hot hearts, sir, cold, I grieve to say.  
There's Major-General Houghton, Captain Bourke,  
And Herbert of the Third, Lieutenant Fox,  
And Captains Erck and Montague, and more.  
With Majors-General Cole and Stewart wounded,  
And Quartermaster-General Wallace too :  
A total of three generals, colonels five,  
Five majors, fifty captains ; and to these  
Add ensigns and lieutenants sixscore odd,  
Who went out, but returned not. Heavily tithed  
Were the attenuate battalions there  
Who stood and bearded Death by the hour that day !

KING

O fearful price for victory! Add thereto  
All those I lost at Walcheren.—A crime  
Lay there! . . . I stood on Chatham's being sent:  
It wears on me, till I am unfit to live!

WILLIS (aside to the others)

Don't let him get on that Walcheren business. There will be another outbreak. Heberden, please ye talk to him. He fancies you most.

HEBERDEN

I'll tell him some of the brilliant feats of the battle. (He goes and talks to the KING.)

WILLIS (to the rest)

Well, my inside begins to cry cupboard. I had breakfast early. We have enough particulars now to face the Queen's Council with, I should say, Sir Henry?

HALFORD

Yes.—I want to get back to town as soon as possible to-day. Mrs. Siddons has a party at her house at Westbourne to-night, and all the world is going to be there.

BAILLIE

Well, I am not. But I have promised to take some friends to Vauxhall, as it is a grand gala and fireworks night. Miss Farren is going to sing "The Canary Bird."—The Regent's fête, by the way, is postponed till the nineteenth, on account of this relapse. Pretty grumpy he was at having to do it. All the world will be *there*, sure!

WILLIS

And some from the Shades, too, of the fair sex.—Well, here comes Heberden. He has pacified his Majesty nicely. Now we can get away.

The physicians withdraw softly, and the scene is covered.

## SCENE VI

LONDON. CARLTON HOUSE AND THE STREETS ADJOINING.

It is a cloudless midsummer evening, and as the west fades the stars beam down upon the city, the evening-star hanging like a jonquil blossom. They are dimmed by the unwonted radiance which spreads around and above Carlton House. As viewed from aloft the glare rises through the skylights, floods the forecourt towards Pall Mall, and kindles with a diaphanous glow the hugh tents in the gardens that overlook the Mall. The hour has arrived of the Prince Regent's festivity.

A stream of carriages and sedan-chairs, moving slowly, stretches from the building along Pall Mall into Piccadilly and Bond Street, and crowds fill the pavements watching the bejewelled and feathered occupants. In addition to the grand entrance inside the Pall Mall colonnade there is a covert little "chair-door" in Warwick Street for sedans only, by which arrivals are perceived to be slipping in almost unobserved.

## SPIRIT IRONIC

*What domiciles are those, of singular expression,  
Whence no guest comes to join the gemmed procession;  
That, west of Hyde, this, in the Park-side Lane,  
Each front beclouded like a mask of pain?*

## SPIRIT OF RUMOUR

*Therein the princely host's two spouses dwell;  
A wife in each. Let me inspect and tell.*

The walls of the two houses—one in Park Lane, the other at Kensington—become transparent.

*I see within the first his latter wife—  
That Caroline of Brunswick whose brave sire  
Yielded his breath on Jena's reeking plain,  
And of whose kindred other yet may fall  
Ere long, if character indeed be fate.—  
She idles feasting, and is full of jest  
As each gay chariot rumbles to the rout.  
"I rank like your Archbishops' wives," laughs she;  
"Denied my husband's honours. Funny me!"*

Suddenly a Beatt on his way to the Carlton House festival halts at her house, calls, and is shown in.

*He brings her news that a fresh favourite rules  
Her husband's ready heart; likewise of those  
Obscure and unmissed courtiers late deceased,  
Who have in name been bidden to the feast  
By blundering scribes.*

The Princess is seen to jump up from table at some words from her visitor, and clap her hands.

*These tidings, juxtaposed,  
Have fired her hot with curiosity,  
And lit her quick invention with a plan.*

PRINCESS OF WALES

Mine God, I'll go disguised—in some dead name  
And enter by the lettle, sly, chair-door  
Designed for those not welcomed openly.  
There unobserved I'll note mine new supplanter!  
'Tis indiscreet? Let indiscretion rule,  
Since caution pensions me so scurvily!

SPIRIT IRONIC

*Good. Now for the other sweet and slighted spouse.*

SPIRIT OF RUMOUR

*The second roof shades the Fitzherbert Fair;  
Reserved, perverse. As coach and coach roll by  
She mopes within her lattice; lampless, lone,  
As if she grieved at her ungracious fate,  
And yet were loth to kill the sting of it  
By frankly forfeiting the Prince and town.  
"Bidden," says she, "but as one low of rank,  
And go I will not so unworthily,  
To sit with common dames!"—A flippan't friend  
Writes then that a new planet sways to-night  
The sense of her erratic lord; whereon  
The fair Fitzherbert muses hankeringly.*

MRS. FITZHERBERT (soliloquizing)

The guest-card which I publicly refused  
Might, as a fancy, privately be used! . . .  
Yes—one last look—a wordless, wan farewell  
To this false life which glooms me like a knell,  
And him, the cause; from some hid nook survey  
His new magnificence;—then go for aye!



## SPIRIT OF RUMOUR

*She cloaks and veils, and in her private chair  
 Passes the Princess also stealing there—  
 Two honest wives, and yet a differing pair!*

## SPIRIT IRONIC

*With dames of strange repute, who bear a ticket  
 For screened admission by the private wicket.*

## CHORUS OF IRONIC SPIRITS (aerial music)

*A wife of the body, a wife of the mind,  
 A wife somewhat frowsy, a wife too refined:  
 Could the twain but grow one, and no other dames be,  
 No husband in Europe more steadfast than he!*

## SPIRIT OF THE YEARS

*Cease fooling on weak waifs who love and wed  
 But as the unweeting Urger may bestead!—  
 See them withinside, dounce and diamonded.*

The walls of Carlton House open, and the spectator finds himself confronting the revel.

## SCENE VII

## THE SAME. THE INTERIOR OF CARLTON HOUSE

A central hall is disclosed, radiant with constellations of candles, lamps, and lanterns, and decorated with flowering shrubs. An opening on the left reveals the Grand Council-chamber prepared for dancing, the floor being chalked with arabesques having in the centre "G. III R.," with a crown above, and supporters. Orange-trees and rose-bushes in bloom stand against the walls. On the right hand extends a glittering vista of the supper-rooms and tables, now crowded with guests. This display reaches as far as the conservatory westward, and branches into long tennis on the lawn.

On a dais at the chief table, laid with gold and silver plate, the Prince Regent sits like a lay figure, in a state chair of crimson and gold, with six servants at his back. He swelters in a gorgeous uniform of scarlet and gold lace which represents him as a Field Marshal, and he is surrounded by a hundred-and-forty of his particular friends.

Down the middle of this state-table runs a puling brook crossed by quaint bridges, in which gold and silver fish flisk about between banks of moss and flowers. The whole scene is lit with wax candles in chandeliers, and in countless candelabra on the tables.

The people at the upper tables include the Duchess of York, looking tired from having just received as hostess most of the ladies present, except those

who have come informally, Louis XVIII. of France, the Duchess of Angoulême, all the English Royal Dukes, nearly all the ordinary Dukes and Duchesses; also the Lord Chancellor, the Speaker, the Chancellor of the Exchequer and other Ministers, the Lord Mayor and Lady Mayoress, all the more fashionable of the other Peers, Peeresses, and Members of Parliament, Generals, Admirals, and Mayors, with their wives. The ladies of position wear, almost to the extent of a uniform, a nodding head-dress of ostrich feathers with diamonds, and gowns of white satin embroidered in gold or silver, on which, owing to the heat, dribbles of wax from the chandeliers occasionally fall.

The Guards' lands play, and attendants rush about in blue and gold lace.

#### SPIRIT OF THE PITIES

*The Queen, the Regent's mother, sits not here;  
Wanting, too, are his sisters, I perceive;  
And it is well. With the distempered King  
Immured at Windsor, sore distraught or dying,  
It borders nigh on an indecency  
In their regard, that this loud feast is kept,  
A thought not strange to many, as I read,  
Even of those gathered here.*

#### SPIRIT IRONIC

*My dear phantom and crony, the gloom upon their faces is due  
rather to their having borrowed those diamonds at eleven per cent  
than to their loyalty to a suffering monarch! But let us test the  
feeling. I'll spread a report.*

He calls up the SPIRIT OF RUMOUR, who scatters whispers through the assemblage.

#### A GUEST (to his neighbour)

Have you heard this report—that the King is dead?

#### ANOTHER GUEST

It has just reached me from the other side. Can it be true?

#### THIRD GUEST

I think it probable. He has been very ill all the week.

#### PRINCE REGENT

Dead? Then my fête is spoilt, by God!

#### SHERIDAN

Long live the King! (He holds up his glass and bows to the Regent.)

MARCHIONESS OF HERTFORD (the new favourite, to the Regent)

The news is more natural than the moment of it! It is too cruel to you that it should happen now!

PRINCE REGENT

Damn me, though; can it be true? (He provisionally throws a regal air into his countenance.)

DUCHESS OF YORK (on the Regent's left)

I hardly can believe it. This forenoon  
He was reported mending.

DUCHESS OF ANGOULÊME (on the Regent's right)

On this side  
They are asserting that the news is false—  
That Buonaparté's child, the "King of Rome,"  
Is dead, and not your royal father, sire.

PRINCE REGENT.

That's mighty fortunate! Had it been true,  
I should have been abused by all the world—  
The Queen the keenest of the chorus too—  
Though I have been postponing this pledged feast  
Through days and weeks, in hopes the King would mend,  
Till expectation fusted with delay.  
But give a dog a bad name—or a Prince!  
So, then, it is this new-come King of Rome  
Who has passed or ever the world has welcomed him! . . .  
Call him a king—that pompous upstart's son—  
Beside us scions of the ancient lines!

DUKE OF BEDFORD

I think that rumour untrue also, sir. I heard it as I drove up from Woburn this evening, and it was contradicted then.

PRINCE REGENT

Drove up this evening, did ye, Duke. Why did you cut it so close?

DUKE OF BEDFORD

Well, it so happened that my sheep-shearing dinner was fixed for this very day, and I couldn't put it off. So I dined with them there at one o'clock, discussed the sheep, rushed off, drove

the two-and-forty miles, jumped into my clothes at my house here, and reached your Royal Highness's door in no very bad time.

## PRINCE REGENT

Capital, capital. But, 'pon my soul, 'twas a close shave!

Soon the bubbling and glittering company rise from supper, and begin promenading through the rooms and tents, the REGENT setting the example, and mixing up and talking unceremoniously with his guests of every degree. He and the group round him disappear into the remote chambers, but many concentrate in the Grecian Hall, which forms the foreground of the scene, whence a glance can be obtained into the ball-room, now filled with dancers.

The band is playing the tune of the season, "The Regency Hornpipe," which is danced as a country-dance by some thirty couples, so that by the time the top couple have danced down the figure they are quite breathless. Two young lords talk desultorily as they survey the scene.

## FIRST LORD

Are the rumours of the King of Rome's death confirmed?

## SECOND LORD

No. But they are probably true. He was a feeble brat from the first. I believe they had to baptize him on the day he was born. What can one expect after such presumption—calling him the New Messiah, and God knows what all. Ours is the only country which did not write fulsome poems about him. "Wise English!" the Tsar Alexander said dully when he heard it.

## FIRST LORD

Ay! The affection between that Pompey and Caesar has begun to cool. Alexander's soreness at having his sister thrown over so cavalierly is not salved yet.

## SECOND LORD

There is much besides. I'd lay a guinea there will be a war between Russia and France before another year has flown. •

## FIRST LORD

Prinny looks a little worried to-night.

## SECOND LORD

Yes. The Queen don't like the fête being held, considering the King's condition. She and her friends say it should have

been put off altogether. But the Princess of Wales is not troubled that way. Though she was not asked herself she went wildly off and bought her people new gowns to come in. Poor maladroit woman! . . .

Another new dance of the year is started, and another long line of couples begin to foot it.

That's a pretty thing they are doing now. What d'ye call it?

FIRST LORD

"Speed the Plough." It is just out. They are having it everywhere. The next is to be one of those foreign things in three-eight time they call Waltzes. I question if anybody is up to dancing 'em here yet.

"Speed the Plough" is danced to its conclusion, and the band strikes up "The Copenhagen Waltz."

SPIRIT IRONIC

*Now for the wives. They both were tearing lither,  
Unless reflection sped them back again;  
But dignity that nothing else may bend  
Succumbs to woman's curiosity,  
So deem them here. Messengers, call them nigh!*

The PRINCE REGENT, having gone the round of the other rooms, now appears at the ball-room door, and stands looking at the dancers. Suddenly he turns, and gazes about with a ruffled face. He sees a tall, red-faced man near him—LORD MOIRA, one of his friends.

PRINCE REGENT

Damned hot here, Moira. Hottest of all for me!

MOIRA

Yes, it is warm, sir. Hence I do not dance.

PRINCE REGENT

H'm. What I meant was of another order;  
I spoke it figuratively.

MOIRA

O indeed, sir?

PRINCE REGENT

She's here. I heard her voice. I'll swear I did!

MOIRA

Who, sir?

—

PRINCE REGENT

Why, the Princess of Wales. Do you think I could mistake those beastly German Ps and Bs of hers?—She asked to come, and was denied; but she's got here, I'll wager ye, through the chair-door in Warwick Street, which I arranged for a few ladies whom I wished to come privately. (He looks about again, and moves till he is by a door which affords a peep up the grand staircase.) By God, Moira, I see *two* figures up there who shouldn't be here—leaning over the balustrade of the gallery!

MOIRA

Two figures, sir. Whose are they?

PRINCE REGENT

She is one. The Fitzherbert is t'other! O I am almost sure it is! I would have welcomed her, but she bridled and said she wouldn't sit down at my table as a plain "Mrs." to please anybody. As I had sworn that on this occasion people should sit strictly according to their rank, I wouldn't give way. Why the devil did she come like this? 'Pon my soul, these women will be the death o' me!

MOIRA (looking cautiously up the stairs)

I can see nothing of her, sir, nor of the Princess either. There is a crowd of idlers up there leaning over the bannisters, and you may have mistaken some others for them.

PRINCE REGENT

O no. They have drawn back their heads. There have been such damned mistakes made in sending out the cards that the biggest w—— in London might be here. She's watching Lady Hertford, that's what she's doing. For all their indifference, both of them are as jealous as two cats over one tom.

Somebody whispers that a lady has fainted up-stairs.

That's Maria, I'll swear! She's always doing it. Whenever I hear of some lady fainting about upon the furniture at my presence, and sending for a glass of water, I say to myself, There's Maria at it again, by God!

## SPIRIT IRONIC

*Now let him hear their voices once again.*

The REGENT starts as he seems to hear from the stairs the tongues of the two ladies growing louder and nearer, the PRINCESS pouring reproaches into one ear, and MRS. FITZHERBERT into the other.

## PRINCE REGENT

'Od seize 'em, Moira ; this will drive me mad !  
 If men of blood must mate with only one  
 Of those dear damned deluders called the Sex,  
 Why has Heaven teased us with the taste for change?—  
 God, I begin to loathe the whole curst show !  
 How hot it is ! Get me a glass of brandy,  
 Or I shall swoon off too. Now let's go out,  
 And find some fresher air upon the lawn.  
 Here Moira, Yarmouth ; quick and come along.

Exit the PRINCE REGENT, with LORDS MOIRA and YARMOUTH. The band strikes up "La Belle Catalina," and a new figure is formed.

## SPIRIT OF THE YEARS

*Phantoms, ye strain your powers unduly here,  
 Making faint fancies as they were indeed  
 The Mighty Will's firm work.*

## SPIRIT IRONIC

*Nay, Father, nay ;  
 The wives prepared to hasten hitherward  
 Under the names of some gone down to death,  
 Who yet were bidden. Must they not be here ?*

## SPIRIT OF THE YEARS

*There lie long leagues between a woman's word—  
 "She will, indeed she will !"—and acting on't.  
 Whether those came or no, thy antics cease,  
 And let the revel wear it out in peace.*

Enter SPENCER PERCEVAL the Prime Minister, a small, pale, grave-looking man, and an Under-Secretary of State, meeting.

## UNDER-SECRETARY

Is the King of Rome really dead, and the gorgeous gold cradle wasted ?

PERCEVAL

O no, he is alive and waxing strong :  
That tale has been set travelling more than once.  
But touching it, booms echo to our ear  
Of graver import, unimpeachable.

UNDER-SECRETARY

Your speech is dark.

PERCEVAL

Well, a new war in Europe.  
Before the year is out there may arise  
A red campaign outscaling any seen.  
Russia and France the parties to the strife—  
Ay, to the death !

UNDER-SECRETARY

By Heaven, sir, do you say so ?

Enter CASTLEREAGH, a tall, handsome man with a Roman nose, who, seeing them, approaches.

PERCEVAL

Ha, Castlereagh. Till now I have missed you here.  
This news is startling for us all, I say !

CASTLEREAGH

My mind is blank on it ! Since I left office  
I know no more what villainy's afoot,  
Or virtue either, than an anchoret  
Who mortifies the flesh in some lone cave.

PERCEVAL

Well, happily that may not last for long.  
But this grave pother that's just now agog  
May reach such radius in its consequence  
As to outspan our lives ! Yes, Bonaparte  
And Alexander—late such bosom-friends—  
Are closing to a mutual murder-bout  
At which the lips of Europe will wax wan.  
Bonaparte says the fault is not with him,  
And so says Alexander. But we know  
The Austrian knot began their severance.



And that the Polish question largens it.  
 Nothing but time is needed for the clash.  
 And if so be that Wellington but keep  
 His foot in the Peninsula awhile,  
 Between the pestle and the mortar-stone  
 Of Russia and of Spain, Napoléon's brayed.

SPIRIT OF RUMOUR (to the Spirit of the Years)

*Permit me now to join them and confirm,  
 By what I bring from far, their forecasting?*

SPIRIT OF THE YEARS

*I'll go. Thou knowest not greatly more than they.*

The SPIRIT OF THE YEARS enters the apartment in the shape of a pale, hollow-eyed gentleman wearing an embroidered suit. At the same time re-enter the REGENT, LORDS MOIRA, YARMOUTH, KEITH, LADY HERTFORD, SHERIDAN, the DUKE OF BEDFORD, with many more notables. The band changes into the popular dance, "Down with the French," and the characters aforesaid look on at the dancers.

SPIRIT OF THE YEARS (to Perceval)

*Yes, sir; your text is true. In closest touch  
 With European courts and cabinets,  
 The imminence of dire and deadly war  
 Betwixt these east and western empires  
 Is tipped by special pathways to mine ear.  
 You may not see the impact: ere it come  
 The tomb-worm may caress thee (Perceval shrinks); but  
 believe*

*Before five more have joined the shotten years  
 Whose useless films infest the foggy Past,  
 Traced thick with teachings glimpsed unheedingly,  
 The rawest Dynast of the group concerned  
 Will, for the good or ill of mute mankind,  
 Down-topple to the dust like soldier Saul,  
 And Europe's mouldy-minded oligarchs  
 Be propped anew; while garments roll in blood  
 To confused noise, with burning, and fuel of fire.  
 Nations shall lose their noblest in the strife,  
 And tremble at the tidings of an hour!*

(He passes into the crowd and vanishes.)

PRINCE REGENT (who has heard with parted lips)  
Who the devil is he?

PERCEVAL

One in the suite of the French princes, perhaps, sir?—though his tone was not monarchical. He seems to be a foreigner.

CASTLEREAGH

His manner was that of an old prophet, and his features had a Jewish cast, which accounted for his Hebraic style.

PRINCE REGENT

.. He could not have known me, to speak so freely in my presence!

SHERIDAN

I expected to see him write on the wall, like the gentleman with the Hand at Belshazzar's Feast.

PRINCE REGENT (recovering)

He seemed to know a damn sight more about what's going on in Europe, sir (to Percival), than your Government does, with all its secret information.

PERCEVAL

He is recently over, I conjecture, your Royal Highness, and brings the latest impressions.

PRINCE REGENT

By Gad, sir, I shall have a comfortable time of it in my regency, or reign, if what he foresees be true! But I was born for war; it is my destiny!

He draws himself up inside his uniform and stalks away. The group dissolves, the band continuing stridently, "Down with the French," as dawn glimmers in.

Soon the REGENT's guests begin severally and in groups to take leave.

SPIRIT OF THE PITIES

*Behold To-morrow riddles the curtains through,  
And labouring life without shoulders its cross anew!*

## CHORUS OF THE YEARS (aerial music)

*Why watch we here? Look all around  
Where Europe spreads her crinkled ground,  
From Osmalee to Hekla's mound,  
Look all around!*

*Hark at the cloud-combed Ural pines;  
See how each, wailful-wise, inclines;  
Mark the mist's labyrinthine lines;*

*Behold the tumbling Biscay Bay;  
The Midland main in silent sway;  
As urged to move them, so move they.*

*No less through regal puppet-shows  
The rapt Determinator throes,  
That neither good nor evil knows!*

## CHORUS OF THE PITIES

*Yet It may wake and understand  
Ere Earth unshape, know all things, and  
With knowledge use a painless hand,  
A painless hand!*

Solitude reigns in the chambers, and the scene shuts up.

## PART THIRD

### CHARACTERS

#### I. PHANTOM INTELLIGENCES

{ THE ANCIENT SPIRIT OF THE YEARS CHORUS OF THE YEARS.	{ THE SPIRIT OF RUMOUR, CHORUS OF RUMOURS.
{ THE SPIRIT OF THE PITIES. CHORUS OF THE PITIES.	THE SHADE OF THE EARTH.
{ SPIRITS SINISTER AND IRONIC CHORUSES OF SINISTER AND IRONIC SPIRITS.	SPIRIT MESSENGERS.
	RECORDING ANGELS.

#### II. PERSONS

The names printed in italics are those of mute figures.

##### MEN

THE PRINCE REGENT. <i>The Royal Dukes.</i>	TWO ATTACHÉS. A DIPLOMATIST.
THE DUKE OF RICHMOND. <i>The Duke of Beaufort.</i>	<i>Ambassadors, Ministers, Peers, and other persons of Quality and Office.</i>
LIVERPOOL, Prime Minister.	—
CASTLEREAGH, Foreign Secretary.	WELLINGTON.
<i>Vansittart, Chancellor of the Ex- chequer.</i>	UXBRIDGE.
<i>Palmerston, War Secretary.</i>	PICTON.
PONSONBY.	HILL.
BURDETT,	CLINTON.
WHITBREAD, } Of the	Colville.
<i>Tierney, Romilly,</i> } Opposition.	COLE.
<i>Other Members of Parliament.</i>	BERESTORD.

*Pack and Kempt*

*Byron*

*Vivian*

*W Ponsoult, Vinckleur Colzoukoun  
Grant Maillet Adim and  
C Halkitt*

*Grihan Le Marchant Pikhnim  
and Sir Stipletu Cotton*

SIR W D LANCY

FITZROY SONLISST

COLONELS IPASLI H HALKITT  
COLBORNE Cimon Hepburn  
LORD SALTOUN C Campbell

SIR NAL CAMBIII

*Sir Alexander Gouin BIDGEMAN  
Tiller and other AIDLS*

CAPTAIN MEPCER

*Other Generals Colonels and Military  
Officers*

*Couriers*

A SERGEANT OF DRAGOONS

Another SERGIANT

A SERGIANT of the 15th Hussars

A SENTINEL Pitmen

AN OFFICER'S SERVANT

*Other non Commissioned Officers and  
Privates of the British Army  
English Forces*

SIR W GEIL Chamberlain to the  
Princess of Wales

MR LEGH a Wessex Gentleman  
Another GENTLEMAN

THE VICAR OF DUVIII

*Singer Triame and other Members  
of the Opera Company*

*W Rolet a dancer*

LONDON CITIZENS

A RUSSIAN and a YEOMAN

A MAIL GUARD

TOWNSHOLE Musicians Villagers  
etc

THE DUKE OF BRUNSWICK

THE PRINCE OF ORANGI

*Capt Alte*

*Von Ostel Barrer Duplit and  
other Officers of the King's  
German Legion*

*Perponcher 1st Kuhlmann's  
Wincke and other Hmorian  
Officers*

*Dylert and other Officers of the  
Dutch Belnits*

SOVI RUSSIAN

*Kings Cuman Han and Bruns  
wick and Dutch Belgian Forces*

BARON VAN CAMILLAN Belgian  
Secretary of State

*The Dukes of Aincberg and Ursel*

THE MAYOR OF BRUSSELS

CITIZENS AND IDIOTS of Brussels

NAPOLION BONAPARTE

JOSIIE BONAPARTE

*Jérôme Bonaparte*

THE KING OF ROME

*Fuene de Beauharnais*

*Cambacères Arch Chancellor to  
Napoleon*

TAILLY AND

CAULAINCOURT

DE BAUSSE

MURAT King of Naples

SOVIET Napoleon's Chief of Staff  
NEY

DAVOUT

MAIMONT

BLRTHIER

BLIT AND

BESSIERES

AUGUSTAU MACDONALD LAURIS  
TON CAMBIONNI

*Oudinot Liant Reille d'Erlon*

*Oudinot Victor Poniatowski*

*Jouidan and other Marshals  
and General and Regimental  
Officers of Napoleon's Army*

RAPP MORTIER LAIBOISIÈRE

*Keller mann and Milhand*

COIGNIS FARVIER MARBOT,  
MAINT HANIS and others

French AIDLS and COLRIFRS

DR CANSY Inquiry to the King of  
Rome

COMMANDANT ISSAUD

Another COMMANDANT

Bussy an Orderly Officer

- SOLDIERS of the Imperial Guard and others.  
 STRAGGLERS, A MAD SOLDIER  
*French Forces.*
- MOREAU, BOURDOIS, and *Jan*,  
 physicians.  
 MÉNI VAL, Private Secretary to  
 Napoléon.  
 DE MONTROND, an emissary of  
 Napoléon's.  
*Other Secretaries to Napoléon.*  
 CONSTANT, Napoléon's Valet  
 ROUSIAN, Napoléon's Mameluke  
 TWO POSTILLIONS.  
 A TRAVELLER.  
 CHAMBLAINS and *Attendants.*  
 SERVANTS at the Tuileries.  
 FRENCH CITIZENS and *Townspeople.*
- THE KING OF PRUSSIA.  
 BLUCHER.  
 MÜFFLING, Wellington's Prussian  
 Attaché.  
 GNEISENAU.  
*Zieten.*  
*Blow.*  
*Küst, Steinmetz, Thielmann,*  
*Falkenhansen.*  
*Other Prussian General and Regi-*  
*mental Officers*  
 A PRUSSIAN PRISONER of the French.  
*Prussian Forces.*
- FRANCIS, Emperor of Austria.
- METTERNICH, Chancellor and  
 Foreign Minister.  
*Haydenberg.*  
 NIPPLING.  
*Schwarzenberg, Field-Marshal.*  
*Messfeldt, Kleiman, Hesse-Homburg,*  
*and other Austrian Generals.*  
*Viennese Personages of rank and*  
*fashion*  
*Austrian Forces.*
- THE EMPEROR ALEXANDER of  
 Russia.  
*Nesselrode.*  
 KUTÚZOV.  
*Bennigsen.*  
*Barclay de Tolly, Dokhtórov, Bagra-*  
*tion, Platoff, Tchichagoff, Milo-*  
*radovitch, and other Russian*  
*Generals.*  
*Rostophchin, Governor of Moscow.*  
 SCHUVALOFF, a Commissioner.  
 A RUSSIAN OFFICER under Kutúzof.  
*Russian Forces.*  
*Moscow Citizens.*
- Alava, Wellington's Spanish Attaché.*  
*Spanish and Portuguese Officers.*  
*Spanish and Portuguese Forces.*  
*Spanish Citizens.*
- Minor Sovereigns and Princes of*  
*Europe*  
 LIPZIG CITIZENS.

WOMEN

- CAROLINE, PRINCESS OF WALES  
*The Duchess of York.*  
 THE DUCHESS OF RICHMOND.  
*The Duchess of Beaufort.*  
 LADY H. DALRYMPLE.  
*Lady de Lancey.*  
 LADY CHARLOTTE CAMPBELL.  
*Lady Anne Hamilton.*  
 A YOUNG LADY AND HER MOTHER.  
 MRS. DALBIAC, a Colonel's wife.  
 MRS. PRISCOT, a Captain's wife.  
*Other English Ladies of note and*  
*rank.*
- Madame Grassini and other Ladies*  
*of the Opera.*  
*Madame Angiolini, a dancer.*  
 VILLAGE WOMEN.  
 SOLDIERS' WIVES AND SWEET-  
 HEARTS.  
 A SOLDIER'S DAUGHTER.
- THE EMPRESS MARIE LOUISE.  
*The Empress of Austria.*  
 MARIA CAROLINA of Naples.  
*Queen Hortense*  
*Lætitia, Madame Bonaparte.*

*The Princess Pauline*

THE DUCHLESS OF MONTBELLO

THE COUNTESS OF MONTLSQUIOU

THE COUNTESS OF BIGNOLF

*Other Ladies in Waiting on Marie  
Louise*

THE EX-EMPRESS JOSÉPHINE

LADIES IN WAITING on Joséphine

ANOTHER IRLAND LADY

IRLISH MARRIED WOMEN

A SPANISH LADY

*French and Spanish Women of  
pleasure**Continental Citizens Wives**Camp-followers*

## ACT FIRST

### SCENE I

#### THE BANKS OF THE NIEMEN, NEAR KOWNO

The foreground is a hillock on a broken upland, seen in evening twilight. On the left, further back, are the dusky forests of Wilkowsky ; on the right is the vague shine of a large river.

Emerging from the wood below the eminence appears a shadowy amorphous thing in motion, the central or Imperial column of NAPOLÉON'S Grand Army for the invasion of Russia, comprising the corps of OUDINOT, NEY, and DAVOUT, with the Imperial Guard. This, with the right and left columns, makes up the host of nearly half a million, all starting on their march to Moscow. The EMPEROR is pausing on the hillock.

While the rearmost regiments are arriving, NAPOLÉON rides ahead with GENERAL HAXEL and one or two others to reconnoitre the river. NAPOLÉON'S horse stumbles and throws him. He picks himself up before he can be helped.

SPIRIT OF THE YEARS (to Napoléon)

*The portent is an ill one, Emperor ;  
An ancient Roman would retire thereat !*

NAPOLÉON

Whose voice was that, jarring upon my thought  
So insolently ?

HAXEL AND OTHERS

Sire, we spoke no word.

NAPOLÉON

Then, whoso spake, such portents I defy !

[He remounts.

When the reconnoitrers again come back to the foreground of the scene the huge array of columns is standing quite still, in circles of companies, the captain of each in the middle with a paper in his hand. He reads from it a proclamation. They quiver emotionally, like leaves stirred by a wind.



NAPOLÉON and his staff reascend the hillock, and his own words as repeated to the ranks reach his ears, while he himself delivers the same address to those about him.

NAPOLÉON

Soldiers, wild war is on the board again ;  
The lifetime-long alliance Russia swore  
At Tilsit, for the English realm's undoing,  
Is violate beyond refurbishment,  
And she intractable and unashamed.  
Russia is forced on by fatality :  
She cries her destiny must be outwrought,  
Meaning at our expense. Does she then dream  
We are no more the men of Austerlitz,  
With nothing left of our old featfulness ?

She offers us the choice of sword or shame ;  
We have made that choice unhesitatingly !  
Then let us forthwith stride the Nicmen flood,  
Let us bear war into her great gaunt land,  
And spread our glory there as elsewhere,  
So that a stable peace shall stultify  
The evil seed-bearing that Russian wiles  
Have nourished upon Europe's choked affairs  
These fifty years !

The midsummer night darkness. They all make their bivouacs and sleep.

SPIRIT OF THE PITIES

*Something is tongued afar.*

SPIRIT OF THE YEARS

*The Russian counter-proclamation rolls,  
But we alone have gift to catch it here.*

DISTANT VOICE IN THE WIND

The hostile hatchings of Napoléon's brain  
Against our Empire, long have harassed us,  
And mangled all our mild amenities.  
So, since the hunger for embrangement  
That gnaws this man, has left us optionless,  
And haled us recklessly to horrid war,  
We have promptly mustered our well-hardened hosts,  
And, counting on our call to the Most High,

Have forthwith set our puissance face to face  
 Against Napoléon's.—Ranksmen ! officers !  
 You fend your lives, your land, your liberty.  
 I am with you. Heaven frowns on the aggressor.

## SPIRIT IRONIC

*Ha ! "Liberty" is quaint, and pleases me,  
 Sounding from such a soil !*

Midsummer-day breaks, and the sun rises on the right, revealing the position clearly. The eminence overlooks for miles the river Niemen, now mirroring the morning rays. Across the river three temporary bridges have been thrown, and towards them the French masses streaming out of the forest descend in three columns.

They sing, shout, fling their shakos in the air and repeat words from the proclamation, their steel and brass flashing in the sun. They narrow their columns as they gain the three bridges, and begin to cross—horse, foot, and artillery.

NAPOLEON has come from the tent in which he has passed the night to the high ground in front, where he stands watching through his glass the committal of his army to the enterprise. DAVOUT, NEY, MURAT, OUDINOT, Generals HAXELL and FÉLÉ, NARBONNE, and others surround him.

It is a day of drowsing heat, and the Emperor draws a deep breath as he shifts his weight from one puffed calf to the other. The light cavalry, the foot, the artillery having passed, the heavy horse now crosses, their glitter outshining the ripples on the stream.

A messenger enters. NAPOLEON reads papers that are brought, and frowns.

## NAPOLEON

The English heads decline to recognize  
 The government of Joseph, King of Spain,  
 As that of "the now-ruling dynasty";  
 But only Ferdinand's !—I'll get to Moscow,  
 And send thence my rejoinder. France shall wage  
 Another fifty years of wasting war  
 Before a Bourbon shall remount the throne  
 Of restless Spain ! . . .

*(A flash lights his eyes.)*

But this long journey now just set a-trip  
 Is my choice way to India ; and 'tis there  
 That I shall next bombard the British rule.  
 With Moscow taken, Russia prone and crushed,  
 To attain the Ganges is simplicity—  
 Auxiliaries from Tiflis backing me.  
 Once ripped by a French sword, the scaffolding  
 Of English merchant-mastership in Ind

Will fall a wreck. . . . Vast, it is true, must bulk  
 An Eastern scheme so planned; but I could work it. . . .  
 Man has, worse fortune, but scant years for war;  
 I am good for another five!

## SPIRIT OF THE PITIES

*Why doth he go?—  
 I see returning in a chattering flock  
 Bleached skeletons, instead of this array  
 Invincibly equipped.*

## SPIRIT OF THE YEARS

*I'll show you why.*

The unnatural light before seen usurps that of the sun, bringing into view, like breezes made visible, the films or brain-tissues of the Immanent Will, that pervade all things, ramifying through the whole army, NAPOLÉON included, and moving them to its inexplicable artstries.

NAPOLÉON (with sudden despondency)

That which has worked will work!—Since Lodi Bridge  
 The force I then felt move me moves me on  
 Whether I will or no; and oftentimes  
 Against my better mind. . . . Why am I here?  
 —By laws imposed on me inexorably!  
 History makes use of me to weave her web  
 To her long while aforetime-fured mesh  
 And contemplated charactery: no more.  
 Well, war's my trade; and whencesoever springs  
 This one in hand, they'll label it with my name!

The natural light returns and the anatomy of the Will disappears. NAPOLÉON mounts his horse and descends in the rear of his host to the banks of the Niemen. His face puts on a saturnine humour, and he hums an air.

Malbrough s'en va-t-en guerre,  
 Mironton, mironton, mirontaine;  
 Malbrough s'en va-t-en guerre,  
 Ne sait quand reviendra!

[Exeunt NAPOLÉON and staff.]

## SPIRIT SINISTER

*It is kind of his Imperial Majesty to give me a lead.*  
 (Sings.)

*Monsieur d'Malbrough est mort,  
 Mironton, mironton, mirontaine;*

*Monsieur d'Malbrough est mort,  
Est mort et enterré !*

Anon the figure of NAPOLEON, diminished to the aspect of a doll, reappears in front of his suite on the plain below. He rides across the swaying bridge. Since the morning the sky has grown overcast, and its blackness seems now to envelope the retreating array on the other side of stream. The storm bursts, with thunder and lightning, the river turns leaden, and the scene is blotted out by the torrents of rain.

## SCENE II

### THE FORD OF SANTA MARTA, SALAMANCA

We are in Spain, on a July night of the same summer, the air being hot and heavy. In the darkness the ripple of the river Tormes can be heard over the ford, which is near the foreground of the scene.

Against the gloomy north sky to the left, lightnings flash, revealing rugged heights in that quarter. From the heights comes to the ear the tramp of soldiery, broken and irregular, as by obstacles in their descent ; as yet they are some distance off. On heights to the right hand, on the other side of the river, glimmer the bivouac fires of the French under MARMONT. The lightning quickens, with rolls of thunder, and a few large drops of rain fall.

A sentinel stands close to the ford, and beyond him is the ford-house, a shed open towards the roadway and the spectator. It is lit by a single lantern, and occupied by some half-dozen English dragoons with a sergeant and corporal, who form part of a mounted patrol, their horses being picketed at the entrance. They are seated on a bench, and appear to be waiting with some deep intent, speaking in murmurs only.

The thunderstorm increases till it drowns the noise of the ford and of the descending battalions, making them seem further off than before. The sentinel is about to retreat to the shed when he discerns two female figures in the gloom.

Enter MRS. DALBIAC and MRS. PRESCOTT, English officers' wives.

#### SENTINEL

Where there's war there's women, and where there's women there's trouble ! (Aloud) Who goes there ?

#### MRS. DALBIAC

We must reveal who we are, I fear (to her companion). Friends ! (to sentinel).

#### SENTINEL

Advance and give the countersign.

#### MRS. DALBIAC

Oh, but we can't !

## SENTINEL

Consequent which, you must retreat. By Lord Wellington's strict regulations, women of loose character are to be excluded from the lines for moral reasons, namely, that they are often employed by the enemy as spies.

## MRS. PRESCOTT

Dear good soldier, we are English ladies benighted, having mistaken our way back to Salamanca, and we want shelter from the storm.

## MRS. DALBIAC

If it is necessary I will say who we are.—I am Mrs. Dalbiac, wife of the Lieutenant-Colonel of the Fourth Light Dragoons, and this lady is the wife of Captain Prescott of the Seventh Fusiliers. We went out to Christoval to look for our husbands, but found the army had moved.

## SENTINEL (incredulously)

"Wives!" Oh, not to-day! 'I have heard such titles of courtesy afore; but they never shak me. "W" begins other female words than "wives!"—You'll have trouble, good dames, to get into Salamanca to-night. You'll be challenged all the way down, and shot without clergy if you can't give the countersign.

## MRS. PRESCOTT

Then surely you'll tell us what it is, good kind man!

## SENTINEL

Well—have ye earned enough to pay for knowing? Government wage is poor pickings for watching here in the rain. How much can ye stand?

## MRS. DALBIAC

Half-a-dozen pesetas.

## SENTINEL

Very well, my dear. I was always tender-hearted. Come along. (They advance and hand the money.) The pass to-night is "Melchester Steeple." That will take you into the town when the weather clears. You won't have to cross the ford. You can get temporary shelter in the shed there.

As the ladies move towards the shed the tramp of the infantry draws near the ford, which the downfall has made to purr more boisterously. The twain enter the shed, and the dragoons look up inquiringly.

MRS. DALBIAC (to dragoons)

The French are luckier than you are, men. You'll have a wet advance across this ford, but they have a dry retreat by the bridge at Alba.

SERGEANT OF PATROL (starting from a doze)

The moustachies a dry retreat? Not they, my dear. A Spanish garrison is in the castle that commands the bridge at Alba.

MRS. DALBIAC

A peasant told us, if we understood rightly, that he saw the Spanish withdraw, and the enemy place a garrison there themselves.

The sergeant hastily calls up two troopers, who mount and ride off with the intelligence.

SERGEANT

You've done us a good turn, if it is true, darlin'. Not that Lord Wellington will believe it when he gets the news. . . . Why, if my eyes don't deceive me, ma'am, that's Colonel Dalbiac's lady!

MRS. DALBIAC

Yes, sergeant. I am over here with him, as you have heard, no doubt, and lodging in Salamanca. We lost our way, and got caught in the storm, and want shelter awhile.

SERGEANT

Certainly, ma'am. I'll give you an escort back as soon as the division has crossed and the weather clears.

MRS. PRESCOTT (anxiously)

Have you heard, sergeant, if there's to be a battle to-morrow?

SERGEANT

Yes, ma'am. Everything shows it.

MRS. DALBIAC (to MRS. PRESCOTT)

Our news would have passed us in. We have wasted six pesetas.

MRS. PRESCOTT (mournfully)

I don't mind that so much as that I have brought the children from Ireland. This coming battle frightens me!

## SPIRIT OF THE YEARS

*This is her present pang of widowhood.  
 Eye Salamanca along to-morrow's close  
 She'll find her consort stiff among the slain !*

The infantry regiments now reach the ford. The storm increases in strength, the stream flows more furiously, yet the columns of foot enter it and begin crossing. The lightning is continuous, the faint lantern in the ford-house is palcd by the sheets of fire without, which flap round the bayonets of the crossing men and reflect upon the foaming torrent.

## CHORUS OF PITIES (actual music)

*The skies flung flame on this ancient land !  
 And drenched and drowned is the burnt blown sand  
 That spreads its mantle of yellow-grey  
 Round old Salamanca to-day ;  
 While marching men come, band on band,  
 Who read not as a reprimand  
 To mortal moils that, as 'twere planned  
 In mockery of their mimic fray,  
 The skies flung flame.*

*Since sad Coruña's desperate stand  
 Horrors unsummed, with heavy hand,  
 Have smitten such as these ! But they  
 Still headily pursue their way,  
 Though flood and foe confront them, and  
 The skies flung flame.*

The whole of the English division gets across by degrees, and their invisible tramp is heard ascending the opposite heights as the lightnings dwindle and the spectacle disappears.

## SCENE III

## THE FIELD OF SALAMANCA

The battlefield—an undulating and sandy expanse—is lying under the sultry sun of a July afternoon. In the immediate left foreground rises boldly a detached dome-like hill known as the Lesser Arapeik, now held by English troops. Further back and more to the right, rises another and larger hill of the kind—the Greater Arapeik, this is crowned with French artillery in loud action and the French marshal, MARMON, Duke of RAGUSA stands there. Further to the right, in the same plane stretch the divisions of the French army. Still further to the right in the distance on the Ciudad Rodrigo highway, a cloud of dust denotes the English baggage train seeking security.

in that direction. The city of Salamanca itself, and the river Tormes on which it stands, are behind the back of the spectator.

On the summit of the lesser hill, close at hand, WELLINGTON, glass at eye, watches the French division THOMIÈRE, which has become separated from the centre of the French army. Round and near him are aides and other officers, in animated conjecture on MARMONT'S intent, which appears to be a move on the Ciudad Rodrigo road aforesaid, under the impression that the English are about to retreat that way.

The English commander descends from where he was standing to a nook under a wall, where a meal is roughly laid out. Some of his staff are already eating there. WELLINGTON takes a few mouthfuls without sitting down, walks back again, and looks through his glass at the battle as before. Balls from the French artillery fall around.

Enter his aide-de-camp, FITZROY SOMERSET.

FITZROY SOMERSET (hurriedly)

The French make movements of grave consequence—  
Extending to the left in mass, my lord.

WELLINGTON

I have just perceived as much; but not the cause.

(He regards longer.)

Marmont's good genius is deserting him!

Shutting up his glass with a snap, WELLINGTON calls several aides and despatches them down the hill. He goes back behind the wall and takes some more mouthfuls.

By God, Fitzroy, if we shan't do it now!

(to SOMERSET).

Mon cher Alava, Marmont est perdu!

(to his SPANISH ATTACHÉ).

FITZROY SOMERSET

Thinking we mean no real attack on him,  
He schemes to swoop on our retreating-line.

WELLINGTON

Ay; and to cloak it by this cannonade.

With that in eye he has bundled leftwardly

Thomière's division; mindless that thereby

His wing and centre's mutual maintenance

Has gone, and left a yawning vacancy.

So be it. Good. His laxness is our luck!

As a result of the orders sent off by the aides, several British divisions advance across the French front on the Greater Arapile and elsewhere. The



French shower bullets into them; but an English brigade under PACK assails the nearer French on the Arapeile, now beginning to cannonade the English in the hollows beneath.

Light breezes blow towards the French, and they get in their faces the dust-clouds and smoke from the masses of English in motion, and a powerful sun in their eyes.

MARMONT and his staff are sitting on the top of the Greater Arapeile only half a cannon-shot from WELLINGTON on the Lesser; and, like WELLINGTON, he is gazing through his glass.

#### SPIRIT OF RUMOUR

*Appearing to behold the full-mapped mind  
Of his opponent, Marmont arrives forth  
Aide after aide towards the forest's rim,  
To spirit on his troops emerging thence,  
And prop the lone division Thomière,  
For whose recall his voice has rung in vain.  
Wellington mounts and seeks out Pakenham,  
Who pushes to the arc from the right,  
And, spurring to the left of Marmont's line,  
Shakes Thomière with lunges Leonine.*

*When the manoeuvre, meaning hits his sense,  
Marmont hies hotly to the imperilled place,  
Where see him fall, sore smitten.—Bonnet rides  
And dons the burden of the chief command,  
Marking dismayed the Thomière column there  
Shut up by Pakenham like bellows-folds  
Against the English Fourth and Fifth hard by;  
And while thus crushed, Dragoon-Guards and Dragoons.  
Under Le Marchant's hands (of Guernsey he),  
Are launched upon them by Sir Stapleton,  
And their scathed files are double-scathed anon.*

*Cotton falls wounded. Pakenham's bayoneteers  
Shape for the charge from column into rank;  
And Thomière finds death thereat point-blank!*

#### SEMICHORUS I OF THE PITIES (aerial music)

*In fogs of dust the cavalries hoof the ground;  
Their prancing squadrons shake the hills around:  
Le Marchant's heavies bear with ominous bound  
Against their opposites!*

## SEMICHORUS II

*A bullet crying along the cloven air  
Gouges Le Marchant's groin and rankles there ;  
In Death's white sleep he soon joins Thomière,  
And all he has fought for, quits !*

In the meantime the battle has become concentrated in the middle hollow, and WELLINGTON descends thither from the English Arapelle.

The fight grows fiercer. COLI and LEITH now fall wounded ; then BERESFORD, who directs the Portuguese, is struck down and borne away. On the French side fall BONNET who succeeded MARMONT in command, MANNE, CLAUDEL, and FERREY, the last hit mortally.

Now fortune sways in favour of the English, now in favour of the French. WELLINGTON sees that the crisis has come, and orders up his reserve. The fresh muscle and spirit turn the scale, and the French abandon the Greater Arapelle.

Their disordered main body retreats into the forest and disappears ; and just as darkness sets in, the English stand alone on the crest, the distant plain being lighted only by musket-flashes from the vanishing enemy. In the close foreground vague figures on horseback are audible in the gloom.

## VOICE OF WELLINGTON

I thought they looked as they'd be scurrying soon !

## VOICE OF AN AIDE

Foy bears into the wood in middling trim ;  
Maucune strikes out for Alba-Castle bridge.

## VOICE OF WELLINGTON

Speed the pursuit, then, towards the Huerta ford ;  
Their only scantling of escape lies there ;  
The river coops them semicircle-wise,  
And we shall have them like a swathe of grass  
Within a sickle's curve !

## VOICE OF AIDE

Too late, my lord.  
They are crossing by the aforesaid bridge at Alba.

## VOICE OF WELLINGTON

Impossible. The guns of Carlos rake it  
Sheer from the castle walls.

## VOICE OF AIDE

Tidings have sped  
Just now therefrom, to this undreamed effect :  
That Carlos has withdrawn the garrison :  
The French command the Alba bridge themselves !

## VOICE OF WELLINGTON

Blast him, he's disobeyed his orders, then !  
How happened this ? How long has it been known ?

## VOICE OF AIDE

Some ladies some few hours have rumoured it,  
But unbelieved.

## VOICE OF WELLINGTON

Well, what's done can't be undone. . . .  
By God, though, they've just saved themselves thereby  
From capture to a man !

## VOICE OF A GENERAL

We've not struck ill,  
Despite this slip, my lord. . . . And have you heard  
That Colonel Dalbiac's wife rode in the charge  
Behind her spouse to-day ?

## VOICE OF WELLINGTON

Did she though : did she !  
Why that must be Susanna, whom I know—  
A Wessex woman, blithe, and somewhat fair. . . .  
Not but that great irregularities  
Arise from such exploits.—And was it she  
I noticed wandering to and fro below here,  
Just as the French retired ?

## VOICE OF ANOTHER OFFICER

Ah no, my lord.  
That was the wife of Prescott of the Seventh,  
Hoping beneath the heel of hopelessness,  
As these young women will !—Just about sunset  
She found him lying dead and bloody there,  
And in the dusk we bore them both away.<sup>1</sup>

<sup>1</sup> The writer has been unable to discover what became of this unhappy lady and her orphaned infants.—(The foregoing note, which appeared in the first edition of this drama, was the means of bringing from a descendant of the lady referred to the information that she remarried, and lived and died at Venice ; and that both her children grew up and did well.—1909.)

## VOICE OF WELLINGTON

Well, I'm damned sorry for her. Though I wish  
The women-folk would keep them to the rear :  
Much awkwardness attends their pottering round !

The talking shapes disappear, and as the features of the field grow undistinguishable the comparative quiet is broken by gay notes from guitars and castanets in the direction of the city, and other sounds of popular rejoicing at Wellington's victory. People come dancing out from the town, and the merry-making continues till midnight, when it ceases, and darkness and silence prevail everywhere.

## SEMICHORUS I OF THE YEARS (aerial music)

*What are Space and Time? A fancy!—  
Lo, by Vision's necromancy  
Muscovy will now unroll;  
Where for cork and olive-tree  
Starveling firs and birches be.*

## SEMICHORUS II

*Though such features lie afar  
From events Peninsular,  
These, amid their dust and thunder,  
Form with those, as scarce asunder,  
Parts of one compacted whole.*

## CHORUS

*Marmon's Aide, then, like a swallow  
Let us follow, follow, follow,  
Over hill and over hollow,  
Past the plains of Teute and Pole !*

There is semblance of a sound in the darkness as of a rushing through the air.

## SCENE IV

## THE FIELD OF BORODINO

Borodino, seventy miles west of Moscow, is revealed in a bird's-eye view from a point above the position of the French Grand Army, advancing on the Russian capital.

We are looking east, towards Moscow and the army of Russia, which bars the way thither. The sun of latter summer, sinking behind our backs, floods the whole prospect, which is mostly wild, uncultivated land with patches of birch-trees. NAPOLEON'S army has just arrived on the scene, and is making its bivouacs for the night, some of the later regiments not

having yet come up. A dropping fire of musketry from skirmishers ahead keeps snapping through the air. The Emperor's tent stands in a ravine in the foreground amid the squares of the Old Guard. Aides and other officers are chatting outside.

Enter NAPOLÉON, who dismounts, speaks to some of his suite and disappears inside his tent. An interval follows, during which the sun dips.

Enter COLONEL FABRIER, aide-de-camp of MAIMONT, just arrived from Spain. An officer-in-waiting goes into NAPOLÉON'S tent to announce FABRIER, the Colonel meanwhile talking to those outside.

#### AN AIDE

Important tidings thence, I make no doubt?

#### FABRIER

Maimont repulsed on Salamanca field,  
And well-nigh slain, is the best tale I bring!

A silence. A coughing heard in NAPOLÉON'S tent.  
Whose rheumy throat distracts the quiet so?

#### AIDE

The Emperor's. He is thus the livelong day.

COLONEL FABRIER is shown into the tent. An interval. Then the husky accents of NAPOLÉON within, growing louder and louder.

#### VOICE OF NAPOLÉON

If Maimont—so I gather from these lines—  
Had let the English and the Spanish be,  
They would have bent from Salamanca back,  
Offering no battle, to our profiting!  
We should have been delivered this disaster,  
Whose bruit will harm us more than aught besides  
That has befallen in Spain!

#### VOICE OF FABRIER

I fear so, sire.

#### VOICE OF NAPOLÉON

He forced a conflict, to cull laurel crowns  
Before King Joseph should arrive to share them!

#### VOICE OF FABRIER

The army's ardour for your Majesty,  
Its courage, its devotion to your cause,  
Cover a myriad of the Marshal's sins.

## VOICE OF NAPOLÉON

Why gave he battle without biddance, pray,  
From the supreme commander? Here's the crime  
Of insubordination, root of woes! . . .  
The time well chosen, and the battle won,  
The English succours there had sidled off,  
And their annoy in the Peninsula  
Embarrassed us no more. Behoves it me,  
Some day, to face this Wellington myself!  
Marmont too plainly is no match for him. . . .  
Thus he goes on: "To have preserved command  
I would with joy have changed this early wound  
For foulest mortal stroke at fall of day.  
One baleful moment damnified the fruit  
Of six weeks' wise strategics, whose result  
Had loomed so certain!"—(Satirically) Well, we've but his  
word  
As to their wisdom! To define them thus  
Would not have struck me but for his good prompting! . . .  
No matter: On Moskowa's banks to-morrow  
I'll mend his faults upon the Arapèile.  
I'll see how I can treat this Russian horde  
Which English gold has brought together here  
From the four corners of the universe. . . .  
Adieu. You'd best go now and take some rest.

FABVRIER reappears from the tent and goes. Enter DE BAUSSET.

## DE BAUSSET

The box that came—has it been taken in?

## AN OFFICER

Yes, General. 'Tis laid behind a screen  
In the outer tent. As yet his Majesty  
Has not been told of it.

[DE BAUSSET goes into tent.

After an interval of murmured talk an exclamation hursts from the  
EMPEROR. In a few minutes he appears at the tent door, a valet following  
him bearing a picture. The EMPEROR's face shows traces of emotion.

## NAPOLÉON

Bring out a chair for me to poise it on.

Re-enter DE BAUSSET from the tent with a chair.

They all shall see it. Yes, my soldier-sons  
Must gaze upon this son of mine own house  
In art's presentment! It will cheer their hearts.  
That's a good light—just so.

He is assisted by DR BLESSIER to set up the picture in the chamber. It is a portrait of the young King of Rome playing at cup and-ball, the ball being represented as the globe. The officers standing near are attracted round, and then the officers and soldiers further back begin running up, till there is a great crowd.

Let them walk past,  
So that they see him all. The Old Guard first.

The Old Guard is summoned, and marches past surveying the picture; then other regiments.

#### SOLDIERS

The Emperor and the King of Rome for ever!

When they have marched past and withdrawn, and DR BLESSIER has taken away the picture, NAPOLÉON prepares to re-enter his tent. But his attention is attracted to the Russians. He regards them through his glass.

Enter BLESSIÈRES and RAPP

#### NAPOLÉON

What slow, weird ambulation do I mark,  
Rippling the Russian host?

#### BESSIÈRES

A progress, sire,  
Of all their clergy, vested, who bear  
An image, said to work strange miracles.

NAPOLÉON watches. The Russian ecclesiastics pass through the regiments, which are under arms, bearing the icon and other religious insignia. The Russian soldiers kneel before it.

#### NAPOLÉON

Ay! Not content to stand on their own strength,  
They try to hire the enginry of Heaven.  
I am no theologian, but I laugh  
That men can be so grossly logicless,  
When war, defensive or aggressive either,  
Is in its essence Pagan, and opposed  
To the whole gist of Christianity!

#### BESSIÈRES

'Tis to fanaticize their courage, sire.

NAPOLÉON

Better they'd wake up old Kutúzof — Rapp,  
What think you of to-morrow?

RAPP

Victory;

But, sire, a bloody one!

NAPOLÉON

So I foresee.

The scene darkens, and the fires of the bivouacs shine up ruddily, those of the French near at hand, those of the Russians in a long line across the mid-distance, and throwing a flapping glare into the heavens. As the night grows stiller the ballad singing and laughter from the French mixes with a slow singing of psalms from their adversaries.

The two multitudes lie down to sleep, and all is quiet but for the sputtering of the given wood fires, which, now that the human tongues are still, seem to hold a conversation of their own.

## SCENE V

### THE SAME

The prospect lightens with dawn, and the sun rises red. The spacious field of battle is now distinct, its ruggedness being bisected by the great road from Smolensk to Moscow, which runs centrally from beneath the spectator to the furthest horizon. The field is also crossed by the stream Kalotcha flowing from the right-centre foreground to the left-centre background, thus forming an X with the road aforesaid, intersecting it in mid-distance at the village of Borodino.

Behind this village the Russians have taken their stand in close masses. So stand also the French who have in their centre the Shevardino redoubt beyond the Kalotcha. Here Napoléon, in his usual blue-grey uniform, white waistcoat, and white leather breeches, chooses his position with BLANCHET and other officers of his suite.

### DUMB SHOW

It is six o'clock, and the firing of a single cannon on the French side proclaims that the battle is beginning. There is a roll of drums, and the right-centre masses, glittering in the level shine, advance under NEY and DAVOUT and throw themselves on the Russians, here defended by redoubts.

The French enter the redoubts, whereupon a slim, small man, GENERAL BAGRATION, brings across a division from the Russian right and expels them resolutely.

Semenovskoye is a commanding height opposite the right of the French, and held by the Russians. Cannon and columns, infantry and cavalry, assault it by tens of thousands, but cannot take it.

Aids gallop through the screeching shot and haze of smoke and dust between Napoléon and his various marshals. The Emperor walks about looks through his glass, goes to a camp-stool, on which he sits down and drinks



glasses of spirits and hot water to relieve his still violent cold as may be discovered from his red eyes, raw nose, rheumatic manner when he moves, and thick voice in giving orders

## SPIRIT OF THE PITIES

*So he fulfils the inhuman antickings  
He thinks imposed upon him. . . . What says he ?*

## SPIRIT OF RUMOUR

*He says it is the sun of Austerlitz !*

The Russians, so far from being driven out of their redoubts, issue from them towards the French. But they have to retreat, BAGRATION and his Chief of Staff being wounded. NAPOLEON sips his grog hopefully, and orders a still stronger attack on the great redoubt in the centre.

It is carried out. The redoubt becomes the scene of a huge massacre. In other parts of the field also the action almost ceases to be a battle, and takes the form of wholesale butchery by the thousand, now advantaging one side, now the other.

## SPIRIT OF THE YEARS

*Thus do the mindless mimes of the spell  
In mechanized enchantment sway and show  
A Will that wills above the will of each,  
Yet but the will of all conjunctively ;  
A fabric of excitement, web of rage,  
That permeates as one stuff the weltering whole.*

## SPIRIT OF THE PITIES

*The ugly horror gross, rampant here  
Wakes even the drowsy half-drunken Dictator  
To all its vain uncleanliness !*

## SPIRIT OF RUMOUR

*Murat cries  
That on this much anticipated day  
Napoleon's genius flags inoperative.*

The firing from the top of the redoubt has ceased. The French have got inside. The Russians retreat upon their rear, and fortify themselves on the heights there. POMIATOWSKI furiously attacks them. But the French are worn out, and fall back to their station before the battle. So the combat dies resultlessly away. The sun sets, and the opposed and exhausted hosts sink to lethargic repose. NAPOLEON enters his tent in the midst of his lieutenants, and night descends.

## SHADE OF THE EARTH

*The fumes of nitre and the reek of gore  
Make my airs foul and fulsome unto me !*

## SPIRIT IRONIC

*The natural nausea of a nurse, dear Dame.*

## SPIRIT OF RUMOUR

*Strange : even within that tent no notes of joy  
Throb as at Austerlitz ! (signifying Napoleon's tent).*

## SPIRIT OF THE PITIES

*But mark that roar—  
A mash of men's crazed cries entreating mates  
To run them through and end their agony ;  
Boys calling on their mothers, veterans  
Blaspheming God and man. Those shady shapes  
Are horses, maimed in myriads, tearing round  
In maddening pangs, the harnessings they wear  
Clanking discordant jingles as they tear !*

## SPIRIT OF THE YEARS

*It is enough. Let now the scene be closed.*

*The night thickens.*

## SCENE VI

## MOSCOW

The foreground is an open place amid the ancient irregular streets of the city, which disclose a jumble of architectural styles, the Asiatic prevailing over the European. A huge triangular white-walled fortress rises above the churches and coloured domes on a hill in the background, the central feature of which is a lofty tower with a gilded cupola, the Ivan Tower. Beneath the battlements of this fortress the Moskva River flows.

An unwonted rumbling of wheels proceeds from the cobble-stoned streets, accompanied by an incessant cracking of whips.

## DUMB SHOW

Travelling carriages, teams, and waggons, laden with pictures, carpets, glass, silver, china, and fashionable attire, are rolling out of the city, followed by foot-passengers in streams, who carry their most precious possessions on their shoulders. Others bear their sick relatives, caring nothing for their goods, and mothers go laden with their infants. Others drive their cows, sheep, and goats, causing much obstruction. Some of the populace, however, appear apathetic and bewildered, and stand in groups asking questions.

A thin man with piercing eyes gallops about and gives stern orders.

## SPIRIT OF THE PITIES

*Whose is the form seen ramping restlessly,  
 Geared as a general, keen eyed as a kite,  
 Mid this mad current of close-filed confusion;  
 High ordering, maintaining progress in the slow,  
 And goading those by their own thoughts o'er-goaded;  
 Whose emissaries knock at every door  
 In rhythmal note, and groan the great events  
 The hour is pregnant with?*

## SPIRIT OF THE YEARS

*Rostopchin he,  
 The city governor, whose name will ring  
 Far down the forward years uncannily!*

## SPIRIT OF RUMOUR

*His arts are strange, and strangely do they move him:—  
 To store the stews with stuffs inflammable,  
 To bid that pumps be wrecked, captives enlarged  
 And primed with brands for burning, are the intents  
 His warnings to the citizens outshade'*

When the bulk of the populace has passed out calmly with the Russian army retreating from Borodino also passes through the city and into the country beyond without a halt. They mostly move in solemn silence, though many soldiers rush from their ranks and load themselves with spoil.

When they are got together again and have marched out, there goes by on his horse a strange scared old man with a foxy look, a swollen neck and head, and a hunched figure. He is КУШОВ, surrounded by his lieutenants. Awry in the distance by other streets and bridges with other divisions pass in like manner GENERALS ПУГАЧEV, БАКЛАВ DI TOLLY, ДОКИТОРОВ, the mortally wounded БАКЛАВ in a carriage, and other generals, all in melancholy procession one way, like autumnal birds of passage. Then the rear-guard passes under МИЛОРАДОВИЧ.

Next comes a procession of another kind.

A long string of carts with wounded men is seen, which trails out of the city behind the army. Their clothing is soiled with dried blood, and the bandages that enwrap them are caked with it.

The greater part of this migrant multitude takes the high road to Vladimir.

## SCENE VII

## THE SAME. OUTSIDE THE CITY

A hill forms the foreground, called the Hill of Salutation, near the Smolensk road.

Hencefrom the city appears as a splendid panorama, with its river, its

gardens, and its curiously grotesque architecture of domes and spires. It is the peacock of cities to Western eyes, its roofs twinkling in the rays of the September sun, amid which the ancient citadel of the Tsars—the Kremlin—forms a centre-piece.

There enter on the hill at a gallop NAPOLEON, MURAT, EUGÈNE, NIV, DARU, and the rest of the Imperial staff. The French advance-guard is drawn up in order of battle at the foot of the hill, and the long columns of the Grand Army stretch far in the rear. The Emperor and his marshals halt, and gaze at Moscow.

#### NAPOLÉON

Ha! There she is at last. And it was time.

He looks round upon his army, its numbers attenuated to one-fourth of those who crossed the Niemen so joyfully.

Yes: it was time. . . . *Now* what says Alexander!

#### DARU

This is a foil to Salamanca, sire!

#### DAVOUT

What scores of bulbous church-tops gild the sky!  
Souls must be rotten in this region, sire,  
To need so much repairing!

#### NAPOLÉON

Ay—no doubt. . . .

Pithee march briskly on, to check disorder,  
(to Murat).

Hold word with the authorities forthwith,  
(to Durasnel).

Tell them that they may swiftly swage their fears,  
Safe in that mercy I by rule extend  
To vanquished ones. I wait the city keys,  
And will receive the Governor's submission  
With courtesy due. Eugène will guard the gate  
To Petersburg there leftward. You, Davout,  
The gate to Smolensk in the centre here  
Which we shall enter by.

#### VOICES OF ADVANCE-GUARD

Moscow! Moscow!

This, this is Moscow city. Rest at last!

The words are caught up in the ear by veterans who have entered every capital in Europe except London, and are echoed from rank to rank. There is a far-extended clapping of hands, like the babble of waves, and companies

of foot run in disorder towards high ground to behold the spectacle, waving their shakos on their bayonets.

The army now marches on, and NAPOLÉON and his suite disappear citywards from the Hill of Salutation.

The day wanes ere the host has passed and dusk begins to prevail, when tidings reach the rear-guard that cause dismay. They have been sent back lip by lip from the front.

### SPIRIT IRONIC

*An anticlimax to Napoléon's dream!*

### SPIRIT OF RUMOUR

*They say no governor attends with keys*

*To offer his submission gracefully.*

*The streets are solitudes, the houses sealed,*

*And stagnant silence reigns, save where intrudes*

*The rumbling of their own artillery wheels,*

*And their own soldiers' measured tramp along.*

*"Moscow deserted? What a monstrous thing!"—*

*He shrugs his shoulders soon, contemptuously;*

*"This, then, is how Muscovy fights!" cries he.*

*Meanwhile Murat has reached the Kremlin gates,*

*And finds them close against him. Battered these,*

*The fort reverberates as the streets*

*But for some grunts of wretches gaoled there.*

*Enchantment seems to sway from quay to keep,*

*And lock comes on in a century's sleep.*

NAPOLÉON, reappearing in front of the city, follows MURAT, and is again lost to view. He has entered the Kremlin.

An interval. Something becomes visible on the summit of the Ivan Tower.

### CHORUS OF RUMOURS (aerial music)

*Mark you thereon a small lone figure gazing*

*Upon his hard-gained goal? It is He!*

*The startled crows, their broad black pinions raising,*

*Forsake their haunts, and wheel disquietedly.*

The scene slowly darkens.

Midnight hangs over the city. In the blackness to the north of where the Kremlin stands appears what at first sight seems a lurid, malignant star. It waxes larger. Almost simultaneously a north-east wind rises, and the light glows and sinks with the gusts, proclaiming a fire, which soon grows large enough to irradiate the fronts of adjacent buildings, and to show that it is creeping on towards the Kremlin itself, the walls of that fortress which face the flames emerging from their previous shade.

The fire can be seen breaking out also in numerous other quarters. All

the conflagrations increase, and become, as those at first detached group themselves together, one huge furnace whence streamers of flame reach up to the sky, brighten the landscape all around, and show the houses as if it were day. The blaze girds the Kremlin, and licks its walls, but does not kindle it. Explosions and hissings are constantly audible, and which can be fancied cries and yells of people caught in the combustion. Large pieces of canvas aflame sail away on the gale like balloons. Cocks crow, thinking it sunrise, ere they are burnt to death.

## SCENE VIII

## THE SAME. THE INTERIOR OF THE KREMLIN

A chamber containing a bed on which NAPOLÉON has been lying. It is not yet daybreak, and the flapping light of the conflagration without shines in at the narrow windows.

NAPOLÉON is discovered dressed, but in disorder and unshaven. He is walking up and down the room in agitation. There are present CAULAINCOURT, BLISSIN, and many of the marshals of his guard, who stand in silent perplexity.

NAPOLÉON (sitting down on the bed)

No; I'll not go! It is themselves who have done it.

My God, they are Scythians and barbarians still!

Enter MORTIER (just made Governor).

## MORTIER

Sire, there's no means of fencing with the flames.

My creed is that these scurvy Muscovites,

Knowing our men's repute for recklessness,

Have fired the town, as if 'twere we had done it,

To burn our weary army and yourself

As by our own crazed act!

GENERAL LARIBOISIÈRE, an aged man, enters and approaches NAPOLÉON.

## LARIBOISIÈRE

The wind swells higher!

Will you permit one so high-summed in years,

One so devoted, sire, to speak his mind?

It is that your long lingering here entails

Much risk for you, your army, and ourselves,

In the embarrassment it throws on us

While taking steps to seek security,

By hindering venturous means.

Enter MURAT, PRINCE EUGÈNE, and the PRINCE OF NEUFCHÂTEL.

MURAT

There is no choice  
But leaving, sire. Enormous bulks of powder  
Lie housed beneath us ; and outside these panes  
A park of our artillery stands unscreened.

NAPOLÉON (saturninely)

What I have won I disincline to cede !

VOICE OF A GUARD (without)

The Kremlin is aflame !

They look at each other. Two officers of NAPOLÉON's guard and an interpreter enter, with one of the Russian military police as a prisoner.

FIRST OFFICER

We have caught this man  
Firing the Kremlin : yea, in the very act !  
It is extinguished temporarily,  
We know not for how long.

NAPOLÉON

Inquire of him  
What devil set him on. (They inquire.)

SECOND OFFICER

The governor,  
He says ; the Court Rostopchin, sire.

NAPOLÉON

So ! Even the ancient Kremlin is not sanct  
From their infernal scheme ! Go, take him out ;  
Make him a quick example to the rest.

Exeunt guards with their prisoner to the court below, whence a musket-volley resounds in a few minutes. Meanwhile the flames pop and spit more loudly, and the window-panes of the room they stand in crack and fall in fragments.

Incendiarism afoot, and we unware  
Of what foul tricks may follow, I will go.  
Outwitted here, we'll march on Petersburg,  
The devil if we won't !

The marshals murmur and shake their heads.

BESSIÈRES

Your pardon, sire,  
But we are all convinced that weather, time,  
Provisions, roads, equipment, mettle, mood,  
Serve not for such a perilous enterprise.  
NAPOLÉON remains in gloomy silence. Enter BERTHIER.

NAPOLÉON (apathetically)

Well, Berthier. More misfortunes?

BERTHIER

News is brought,  
Sire, of the Russian army's whereabouts.  
That fox Kutúzof, after marching east  
As if he were conducting his whole force  
To Vladimir, when at the Riazan Road  
Down-doubled sharply south, and in a curve  
Has wheeled round Moscow, making for Kalouga,  
To strike into our base, and cut us off.

MURAT

Another reason against Petersburg!  
Come what come may, we must defeat that army,  
To keep a sure retreat through Smolensk on  
To Lithuania.

NAPOLÉON (jumping up)

I must act! We'll leave,  
Or we shall let this Moscow be our tomb.  
May Heaven curse the author of this war—  
Ay, him, that Russian minister, self-sold  
To England, who fomented it.—'Twas he  
Dragged Alexander into it, and me!

The marshals are silent with looks of incredulity, and Caulaincourt shrugs his shoulders.

Now no more words; but hear. Eugène and Ney  
With their divisions fall straight back upon  
The Petersburg and Zwenigarod Roads;  
Those of Davout upon the Smolensk route.  
I will retire meanwhile to Pctrowskoi.  
Come, let us go.

NAPOLÉON and the marshals move to the door. In leaving, the Emperor pauses and looks back.



I fear that this event  
Marks the beginning of a train of ills. . . .  
Moscow was meant to be my rest,  
My refuge, and—it vanishes away!

[EXEUNT NAPOLLON, marshals, etc.]

The smoke grows denser and obscures the scene.

## SCENE IX

### THE ROAD FROM SMOLENSKO INTO LITHUANIA

The season is far advanced towards winter. The point of observation is high amongst the clouds, which, opening and shutting fitfully to the wind, reveal the earth as a confused expanse merely.

#### SPIRIT OF THE PITIES

*Where are we? And why are we where we are?*

#### SHADE OF THE EARTH

*'Above a wild waste garden-plot of mine  
Nigh bare in this late age, and now grown chill,  
Lithuania called by some. I gather not  
Why we haunt here, where I can work no charm  
Either upon the ground or over it.*

#### SPIRIT OF THE YEARS

*The wherefore will unfold. The rolling brume  
That parts, and joins, and parts again below us  
In ragged restlessness, unscreens by fits  
The quality of the scene.*

#### SPIRIT OF THE PITIES

*I notice now  
Primeval woods, pine, birch—the skinny growths  
That can sustain life well where earth affords  
But sustenance elsewhere yclept starvation.*

#### SPIRIT OF THE YEARS

*And what see you on the far land-verge there,  
Labouring from eastward towards our longitude?*

## SPIRIT OF THE PITIES

*An object like a dun-piled caterpillar,  
Shuffling its length in painful heaves along,  
Hitherward. . . . Yea, what is this Thing we see  
Which, moving as a single monster might,  
Is yet not one but many?*

## SPIRIT OF THE YEARS

*Even the Army  
Which once was called the Grand; now in retreat  
From Moscow's muteness, urged by That within it;  
Together with its train of followers—  
Men, matrons, babes, in babbling multitudes.*

## SPIRIT OF THE PITIES

*And why such flight?*

## SPIRIT OF THE YEARS

*Recording Angels, say.*

## RECORDING ANGEL I (in minor plain-song)

*The host has turned from Moscow where it lay,  
And Israel-like, moved by some master-sway,  
Is made to wander on and waste away!*

## ANGEL II

*By track of Tarutino first it flits;  
Thence swerving, strikes at old Jaroslawitz;  
The which, accurst by slaughtering swords, it quits.*

## ANGEL I

*Harassed, it treads the trail by which it came,  
To Borodino, field of bloodshot fame,  
Whence stare unburied horrors beyond name!*

## ANGEL II

*And so and thus it nears Smolensko's walls,  
And, stayed its hunger, starts anew its crawls,  
Till floats down one white morsel, which appals.*

What has floated down from the sky upon the Army is a flake of snow. Then come another and another, till natural features, hitherto varied with the tints of autumn, are confounded, and all is phantasmal grey and white.

The caterpillar shape still creeps laboriously nearer but instead of increasing in size by the rules of perspective it gets more attenuated and there are left up in the ground behind it minute parts of itself which are speedily flaked over and run in as white pimples by the wayside

#### SPIRIT OF THE YEARS

*These atoms that drop off are snuffed out souls  
Who are enghosted by the carissing smoke*

Pines rise mournfully on each side of the nearing object ravens in flocks advance with it overhead waiting to pick out the fates of strays who fall. The snowstorm increases descending in tufts which are hardly broken off. The sky seems to join itself to the land. The marching figures drop rapidly and almost immediately become white grave mounds.

Endowed with all the powers of audition as of vision we are struck by the mournful taciturnity that prevails. Nature is mute. Save for the incessant flogging of the wind broken and lacerated horses there are no sounds.

With growing nearness more is revealed. In the glides of the forest parallel to the French columns columns of Russians are seen to be moving. And when the French presently reach Krasnoye they are surrounded by packs of cloaked Cossacks bearing lances like huge needles a dozen feet long. The fore part of the French army gets through the town the rear is assailed by infantry and artillery.

#### SPIRIT OF THE PITIES

*The strange, one eyed, white shalood, scarred old man,  
Ruthlessly heading every onset made,  
I seem to recognize*

#### SPIRIT OF THE YEARS

*Kutuzof he*

*The ceaselessly attacked one, Michael Ney,  
A pair as stout as thou, Earth, or hast twinned?  
Kutuzof, ten years younger, would extirp  
The invaders, and our drama finish here,  
With Bonaparte a captive or a corpse  
But he is old, death even has beckoned him,  
And thus the so near seeming happens not*

NAPOLEON himself can be discerned amid the rest marching on foot through the snowflakes in a fur coat and with a stout staff in his hand. Further back NEY is visible with the remnants of the rear.

There is something behind the regular columns like an articulated tail and it they draw on it shows itself to be a disorderly rabble of followers of both sexes. So the whole miscellany arrives at the foreground where it is checked by a huge river across the track. The soldiers themselves like the rabble are in motley raiment some wearing rugs for warmth some quilts and curtains some even petticoats and other women's clothing. Many are delirious from hunger and cold.

But they set about doing what is a necessity for the least hope of salvation, and throw a bridge across the stream

The point of vision descends to earth close to the scene of action

## SCENE X

### THE BRIDGE OF THE BERESINA

The bridge is over the Beresina at Studzianka. On each side of the river are swampy meadows now hard with frost while further back are dense forests. The floods down the deep black stream in large cakes

### DUMB SHOW

The French sappers are working up to their shoulders in the water at the building of the bridge. Those so immersed work till stiffened with ice to immobility; they die from the chill when others succeed them.

Cavalry meanwhile attempt to swim their horses across and some infantry try to wade through the stream.

Another bridge is begun and by the construction of which advances with greater speed and it becomes fit for the passage of carriages and artillery.

NAPOLÉON is seen to come across to the homeward bank which is the foreground of the scene. A good portion of the army also under DAVOUT, NEY and OUDINOT lands by degrees on this side. But VICTOR'S corps is yet on the left or Moscow side of the stream moving towards the bridge and PARTONIAUX with the rear guard who has not yet crossed is at Borissow some way below where there is an old permanent bridge partly broken.

Enter with speed from the distance the Russians under TCHAPLITZ. More under TCHICHAGOFF enter the scene down the river on the left or further bank and cross by the old bridge of Borissow. But they are too far from the new crossing to intercept the French as yet.

PLATOFF with his Cossacks next appears on the stage which is to be such a tragic one. He comes from the forest and approaches the left bank likewise. So also does WITTGENSTEIN who strikes in between the uncrossed VICTOR and PARTONIAUX. PLATOFF thereupon descends on the latter who surrenders with the rear guard and thus seven thousand more are cut off from the already shattered Grand Army.

TCHAPLITZ of TCHICHAGOFF'S division has meanwhile got round by the old bridge at Borissow to the French side of the new one, and attacks OUDINOT but he is repulsed with the strength of despair. The French lose a further five thousand in this.

We now look across the river at VICTOR and his division, not yet over, and still defending the new bridges. WITTGENSTEIN descends upon him, but he holds his ground.

The determined Russians set up a battery of twelve cannon so as to command the two new bridges with the confused crowd of soldiers, carriages and baggage pressing to cross. The battery discharges into the surging multitude. More Russians come up and forming a semicircle round the bridges and the mass of French fire yet more hotly on them with round shot and canister. As it gets dark the flashes light up the strained faces of the

fugitives. Under the discharge and the weight of traffic, the bridge for the artillery gives way, and the throngs upon it roll shrieking into the stream and are drowned.

SEMICHORUS I OF THE PITIES (aerial music).

*So loudly swell their shrieks as to be heard above the roar of guns  
and the wailful wind,  
Giving in one brief cry their last wild word on that mock life  
through which they have harlequined!*

SEMICHORUS II

*To the other bridge the living heap betakes itself, the weak pushed  
over by the strong;  
They loop together by their clutch like snakes; in knots they  
are submerged and borne along.*

CHORUS

*Then women are seen in the waterflow—limply bearing their  
infants between wizened white arms stretching above;  
Yea, motherhood, sheerly sublime in her last despairing, and  
lighting her darkest declension with limitless love.*

Meanwhile TCHICHAGOFF has come up with his twenty-seven thousand men, and falls on OUDINOT, NEV, and "the Sacred Squadron." Altogether we see forty or fifty thousand assailing eighteen thousand half-naked, badly armed wretches, emaciated with hunger and encumbered with several thousands of sick, wounded, and stragglers.

VICTOR and his rear-guard, who have protected the bridges all day, come over themselves at last. No sooner have they done so than the final bridge is set on fire. Those who are upon it burn or drown; those who are on the further side have lost their last chance, and perish either in attempting to wade the stream or at the hands of the Russians.

SEMICHORUS I OF THE PITIES (aerial music)

*What will be seen in the morning light?  
What will be learnt when the spring breaks bright,  
And the frost unlocks to the sun's soft sight?*

SEMICHORUS II

*Death in a thousand motley forms;  
Charred corpses hooking each other's arms  
In the sleep that defies all war's alarms!*

## CHORUS

*Pale cysts of souls in every stage,  
Still bent to embraces of love or rage,—  
Souls passed to where History pens no page.*

The flames of the burning bridge go out as it consumes to the water's edge, and darkness mingles all, nothing continuing but the purl of the river and the clickings of floating ice.

## SCENE XI

## THE OPEN COUNTRY BETWEEN SMORGONI AND WILNA

The winter is more merciless, and snow continues to fall upon a deserted expanse of unenclosed land in Lithuania. Some scattered hunch bushes merge in a forest in the background.

It is growing dark, though nothing distinguishes where the sun sets. There is no sound except that of a shuffling of feet in the direction of a bivouac. Here are gathered tattered men like skeletons. Their noses and ears are frost-bitten, and pus is oozing from their eyes.

These stricken shades in a limbo of gloom are among the last survivors of the French army. Few of them carry arms. One squad, ploughing through snow above their knees, and with icicles dangling from their hair that clink like glass-lustres as they walk go into the birch wood, and are heard chopping. They bring back boughs, with which they make a screen on the windward side and contrive to light a fire. With their swords they cut rashers from a dead horse, and grill them in the flames, using gunpowder for salt to eat them with. Two others return from a search, with a dead rat and some candle-ends. Their meal shared, some try to repair their gaping shoes and to tie up their feet, that are chilblained to the bone.

A straggler enters, who whispers to one or two soldiers of the group. A shudder runs through them at his words.

## FIRST SOLDIER (dazed)

What—gone, do you say? Gone?

## STRAGGLER

Yes, I say gone!

He left us at Smorgoni hours ago.

The Sacred Squadron even he has left behind.

By this time he's at Warsaw or beyond,

Full pace for Paris.

## SECOND SOLDIER (jumping up wildly)

Gone? How did he go?

No, surely! He could not desert us so!

## STRAGGLER

He started in a carriage, with Roustan  
The Mameluke on the box : Caulaincourt, too,  
Was inside with him. Monton and Duroc  
Rode on a sledge behind.—The order bade  
That we should not be told it for a while.

Other soldiers spring up as they realize the news, and stamp hither and thither, impotent with rage, grief, and despan, many in their physical weakness sobbing like children.

## SPIRIT SINISTER

*Good. It is the selfish and unconscionable characters who are so much regretted.*

## STRAGGLER

He felt, or feigned, he ought to leave no longer  
A land like Prussia 'twixt himself and home.  
There was great need for him to go, he said,  
To quiet France, and raise another army  
That shall replace our bones.

## SEVERAL (distractedly)

Deserted us !

Deserted us !—O, after all our pangs  
We shall see France no more !

Some become insane, and go dancing round. One of them sings.

## MAD SOLDIER'S SONG

## I

Ha, for the snow and hoar !  
Ho, for our fortune's made !  
We can shape our bed without sheets to spread,  
And our graves without a spade.  
So foolish Life adieu,  
And ingrate Leader too.  
—Ah, but we loved you true !  
Yet—he-he-he ! and ho-ho-ho !—  
We'll never return to you.

## II

What can we wish for more ?  
Thanks to the frost and flood  
We are grinning crones—thin bags of bones  
Who once were flesh and blood.

So foolish Life adieu,  
And ingrate Leader too.  
—Ah, but we loved you true !  
Yet—he-he-he ! and ho-ho-ho !—  
We'll never return to you.

Exhausted, they again crouch round the fire. Officers and privates press together for warmth. Other stragglers arrive, and sit at the backs of the first. With the progress of the night the stars come out in unusual brilliancy, Sirius and those in Orion flashing like stiletos ; and the frost stiffens.

The fire sinks and goes out ; but the Frenchmen do not move. The day dawns, and still they sit on.

In the background enter some light horse of the Russian army, followed by KUTÚZOF himself and a few of his staff. He presents a terrible appearance now—bravely serving though slowly dying, his face puffed with the intense cold, his one eye staring out as he sits in a heap in the saddle, his head sunk into his shoulders. The whole detachment pauses at the sight of the French asleep. They shout ; but the bivouackers give no sign.

#### KUTÚZOF

Go, stir them up ! We slay not sleeping men.  
The Russians advance and prod the French with their lances.

#### RUSSIAN OFFICER

Prince, here's a curious picture. They are dead.

#### KUTÚZOF (with indifference)

Oh, naturally. After the snow was down  
I marked a sharpening of the air last night.  
We shall be stumbling on such frost-baked meats  
Most of the way to Wilna.

#### OFFICER (examining the bodies)

They all sit  
As they were living still, but stiff as horns ;  
And even the colour has not left their cheeks,  
Whereon the tears remain in strings of ice.—  
It was a marvel they were not consumed :  
Their clothes are cindered by the fire in front,  
While at their back the frost has caked them hard.

#### KUTÚZOF

'Tis well. So perish Russia's enemies !

Exeunt KUTÚZOF, his staff, and the detachment of horse in the direction of Wilna ; and with the advance of day the snow resumes its fall, slowly burying the dead bivouackers.



## SCENE XII

## PARIS. THE TUILERIES

An antechamber to the EMPRESS MARIE LOUISE's bedroom, at half-past eleven on a December night. The DUCHESS OF MONTEBELLO and another lady-in-waiting are discovered talking to the Empress.

## MARIE LOUISE

I have felt unapt for anything to-night,  
And I will now retire.

She goes into her child's room adjoining.

## DUCHESS OF MONTEBELLO

For some long while  
There has come no letter from the Emperor,  
And Paris brims with ghastly rumourings  
About the far campaign. Not being beloved,  
The town is over dull for her alone.

Re-enter MARIE LOUISE.

## MARIE LOUISE

The King of Rome is sleeping in his cot  
Sweetly and safe. Now, ladies, I am going.

She withdraws. Her tiring-women pass through into her chamber. They presently return and go out. A manservant enters, and bars the window-shutters with numerous bolts. Exit manservant. The Duchess retires. The other lady-in-waiting rises to go into her bedroom, which adjoins that of the Empress.

Men's voices are suddenly heard in the corridor without. The lady-in-waiting pauses with parted lips. The voices grow louder. The lady-in-waiting screams.

MARIE LOUISE hastily re-enters in a dressing-gown thrown over her night-clothes.

## MARIE LOUISE

Great God, what altercation can that be?  
I had just verged on sleep when it aroused me!

A thumping is heard at the door.

## VOICE OF NAPOLEON (without)

Holà! Pray let me in! Unlock the door!

## LADY-IN-WAITING

Heaven's mercy on us ! What man may it be  
At such an hour as this ?

## MARIE LOUISE

O it is he !

The lady-in-waiting unlocks the door. NAPOLÉON enters, scarcely recognizable, in a fur cloak and hood over his ears. He throws off the cloak and discloses himself to be in the shabbiest and muddiest attire. Marie Louise is agitated almost to fainting.

## SPIRIT IRONIC

*Is it with fright or joy ?*

## MARIE LOUISE

I scarce believe  
What my sight tells me ! Home, and in such sad garb !  
[NAPOLÉON embraces her.]

## NAPOLÉON

I have had great work in getting in, my dear !  
They failed to recognize me at the gates,  
Being sceptical at my poor hackney-coach  
And poorer baggage. I had to show my face  
In a fierce light ere they would let me pass,  
And even then they doubted till I spoke.—  
What think you, dear, of such a tramp-like spouse ?  
(He warms his hands at the fire.)

Ha—it is much more comfortable here  
Than on the Russian plains !

## MARIE LOUISE (timidly)

You have suffered there ?—  
Your face is thinner, and has lines in it ;  
No marvel that they did not know you !

## NAPOLÉON

Yes :

Disasters many and swift have swooped on me !—  
Since crossing—ugh !—the Beresina River  
I have been compelled to come incognito ;  
Ay—as a fugitive and outlaw quite.

MARIE LOUISE

We'll thank Heaven, anyhow, that you are safe.

I had gone to bed, and everybody alinost !

What, now, do you require ? Some food of course ?

The child in the adjoining chamber begins to cry, awakened by the loud tones of NAPOLÉON.

NAPOLÉON .

Ah—that's his little voice ! I'll in and see him.

MARIE LOUISE

I'll come with you.

NAPOLÉON and the EMPRESS pass into the other room. The lady-in-waiting calls up yawning servants and gives orders. The servants go to execute them.

Re-enter NAPOLÉON and MARIE LOUISE. The lady-in-waiting goes out.

NAPOLÉON

I have said it, dear !

All the disasters summed in the bulletin

Shall be repaired.

MARIE LOUISE

And are they terrible ?

NAPOLÉON

Have you not read the last-sent bulletin,

Dear friend ?

MARIE LOUISE

No recent bulletin has come.

NAPOLÉON

Ah—I must have outstripped it on the way !

MARIE LOUISE

And where is the Grand Army ?

NAPOLÉON

Oh—that's gone.

MARIE LOUISE

Gone ? But—gone where ?

NAPOLÉON

Gone all to nothing, dear.

MARIE LOUISE (incredulously)

But some six hundred thousand I saw pass  
Through Dresden Russia-wards ?

NAPOLÉON (flinging himself into a chair)

Well, those men lie—

Or most of them—in layers of bleaching bones  
'Twixt here and Moscow. . . . I have been subdued ;  
But by the elements ; and them alone.  
Not Russia, but God's sky has conquered me !

(With an appalled look she sits beside him.)

From the sublime to the ridiculous  
There's but a step !—I have been saying it  
All through the leagues of my long journey home—  
And that step has been passed in this affair ! . . .  
Yes, briefly, it is quite ridiculous,  
Whichever way you look at it.—Ha-ha !

MARIE LOUISE (simply)

But those six hundred thousand throbbing throats  
That cheered me deaf at Dresden, marching east  
So full of youth and spirits—all bleached bones—  
Ridiculous ? Can it be so, dear, to—  
Their mothers, say ?

NAPOLÉON (with a twitch of displeasure)

You scarcely understand.

I meant the enterprise, and not its stuff. . . .  
I had no wish to fight, nor Alexander,  
But circumstance impaled us each on each ;  
The Genius who outshapes my destinies  
Did all the rest ! Had I but hit success,  
Imperial splendour would have worn a crown  
Unmatched in long-scrolled Time ! . . . Well, leave that  
now.—

What do they know about all this in Paris ?

MARIE LOUISE

I cannot say. Black rumours fly and croak  
Like ravens through the streets, but come to me

Thinned to the vague!—Occurrences in Spain  
Breed much disquiet with these other things.  
Marmont's defeat at Salamanca field  
Ploughed deep into men's brows. The cafés say  
Your troops must clear from Spain.

NAPOLÉON

We'll see to that!

I'll find a way to do a better thing;  
Though I must have another army first—  
Three hundred thousand quite. Fishes as good  
Swim in the sea as have come out of it.  
But to begin, we must make sure of France,  
Disclose ourselves to the good folk of Paris  
In daily outings as a family group,  
The type and model of domestic bliss  
(Which, by the way, we are). And I intend,  
Also, to gild the dome of the Invalides  
In best gold leaf, and on a novel pattern.

MARIE LOUISE

To gild the dome, dear? Why?

NAPOLÉON

To give them something  
To think about. They'll take to it like children,  
And argue in the cafés right and left  
On its artistic points.—So they'll forget  
The woes of Moscow.

A chamberlain-in-waiting announces supper. MARIE LOUISE and  
NAPOLÉON go out. The room darkens and the scene closes.

## ACT SECOND

### SCENE I

#### THE PLAIN OF VITORIA

It is the eve of the longest day in the year; also the eve of the battle of  
Vitoria. The English army in the Peninsula, and their Spanish and Portu-

guesc allies, are bivouacking on the western side of the Plain, about six miles from the town.

On some high ground in the left mid-distance may be discerned the MARQUIS OF WELLINGTON'S tent, with GENERALS HILL, PICTON, PONSONBY, GRAHAM, and others of his staff, going in and out in consultation on the momentous event impending. Near the foreground are some hussars sitting round a fire, the evening being damp; their horses are picketed behind. In the immediate front of the scene are some troop-officers talking.

FIRST OFFICER

This grateful rest of four-and-twenty hours  
Is priceless for our jaded soldiery;  
And we have reconnoitred largely, too;  
So the slow day will not have slipped in vain.

SECOND OFFICER (looking towards the headquarter tent)

By this time they must nearly have dotted down  
The methods of our master-stroke to-morrow:  
I have no clear conception of its plan,  
Even in its leading lines. What is decided?

FIRST OFFICER

There are outshaping three supreme attacks,  
As I decipher. Graham's on the left,  
To compass which he crosses the Zadorra,  
And turns the enemy's right. On our right, Hill  
Will start at once to storm the Puebla crests.  
The Chief himself, with us here in the centre,  
Will lead on by the bridges Tres-Puentes  
Over the ridge there, and the Mendoza bridge  
A little further up.—That's roughly it;  
But much and wide discretionary power  
Is left the generals all.

The officers walk away, and the stillness increases, so that the conversation at the hussars' bivouac, a few yards further back, becomes noticeable.

SERGEANT YOUNG<sup>1</sup>

I wonder, I wonder how Stourcastle is looking this summer  
night, and all the old folks there!

SECOND HUSSAR

You was born there, I think I've heard ye say, Sergeant?

---

<sup>1</sup> Thomas Young of Sturminster-Newton; served twenty-one years in the Fifteenth (King's) Hussars; died 1853; fought at Vitoria, Toulouse, and Waterloo.

## SERGEANT YOUNG

I was. And though I ought not to say it, as father and mother are living there still, 'tis a dull place at times. Now Budmouth-Regis was exactly to my taste when we were there with the Court that summer, and the King and Queen a-wambling about among us like the most everyday old man and woman you ever see. Yes, there was plenty going on, and only a pretty step from home. Altogether we had a fine time!

## THIRD HUSSAR

You walked with a girl there for some weeks, Sergeant, if my memory serves?

## SERGEANT YOUNG

I did. And a pretty girl 'a was. But nothing came on't. A month afore we struck camp she married a tallow-chandler's dipper of Little Nicholas Lane. I was a good deal upset about it at the time. But one gets over things!

## SECOND HUSSAR

'Twas a low taste in the hussy, come to that.—Howsomever, I agree about Budmouth. I never had pleasanter times than when we lay there. You had a song on it, Sergeant, in them days, if I don't mistake?

## SERGEANT YOUNG

I had; and have still. 'Twas made up when we left by our bandmaster that used to conduct in front of Gloucester Lodge at the King's Mess every afternoon.

The Sergeant is silent for a minute, then suddenly bursts into melody.

## SONG

## BUDMOUTH DEARS

## I

When we lay where Budmouth Beach is,  
O, the girls were fresh as peaches,  
With their tall and tossing figures and their eyes of blue  
and brown!

And our hearts would ache with longing  
As we paced from our sing-singing,  
With a smart *Clink! Clink!* up the Esplanade and down.

## II

They distracted and delayed us  
By the pleasant pranks they played us,  
And what marvel, then, if troopers, even of regiments of  
renown,  
On whom flashed those eyes divine, O,  
Should forget the countersign, O,  
As we tore *Clink! Clink!* back to camp above the town.

## III

Do they miss us much, I wonder,  
Now that war has swept us sunder,  
And we roam from where the faces smile to where the  
faces frown?  
And no more behold the features  
Of the fair fantastic creatures,  
And no more *Clink! Clink!* past the parlours of the  
town?

## IV

Shall we once again there meet them?  
Falter fond attempts to greet them?  
Will the gay sling-jacket<sup>1</sup> glow again beside the muslin  
gown?—  
Will they archly quiz and con us  
With a sideway glance upon us,  
While our spurs *Clink! Clink!* up the Esplanade and  
down?

[Applause from the other hussars.

More songs are sung, the night gets darker, the fires go out, and the camp  
sleeps.

## SCENE II

## THE SAME, FROM THE PUEBLA HEIGHTS

It is now day; but a summer fog pervades the prospect. Behind the fog  
is heard the roll of bass and tenor drums and the clash of cymbals, with notes  
of the popular march "The Downfall of Paris."

By degrees the fog lifts, and the Plain is disclosed. From this elevation,  
gazing north, the expanse looks like the palm of a monstrous right hand, a  
little hollowed, some half-dozen miles across, wherein the ball of the thumb

<sup>1</sup> Hussars. it may be remembered, used to wear a pelisse, dolman, or "sling-jacket"  
(as the men called it), which hung loosely over the shoulder. The writer is able to recall  
the picturesque effect of this uniform.



is roughly represented by heights to the east on which the French centre has gathered the Mount of Mus and of the Moon (the opposite side of the plain) by the position of the English on the left or west of the plain and the Line of Life by the Zadorra an unfathomable river running from the town down the plain and dropping out of it through a pass in the Puchén Heights to the south just beneath our point of observation—that is to say towards the west of the supposed hill. The left of the English army under GRAHAM would occupy the mounts at the base of the fingers while the bent finger tips might represent the Cantabric Hills beyond the plain to the north or back of the scene.

From the afore-said stony crests of Puebla the white town and church towers of Victoria can be discerned on a slope to the right rear of the field of battle. A warm sun succeeds the fog for a short while bringing up the fragrant scents from the fields, vineyards and gardens now in the full leafage of June.

### DUMB SHOW

All the English forces converge forward—that is eastwardly—the centre over the west ridges the right through the Pass to the south the left down the Bilbao road on the north west the bands of the divisional regiments striking up the same quick march. The Downfall of Paris.

### SPIRIT OF THE YEARS

*You see the scene And yet you see it not  
What do you notice now?*

There immediately is shown visually the electric state of mind that animates WELLINGTON GRAHAM HILL KEMP PICTON CORVILLI and other responsible ones on the British side and on the French KING JOSEPH stationary on the hill overlooking his own centre and surrounded by a numerous staff that includes his adviser MARSHAL JORDAN with far away in the field GAZAN D'ERLON REILIE and other marshals. This vision, resembling as a whole the interior of a beating brain lit by phosphorescence, in an instant fades again back to the normal.

Anon we see the English hussars with their flying pelisses galloping across the Zadorra on one of the Tres Puertes in the midst of the field as had been planned the English lines in the foreground under HILL pushing the enemy up the slopes, and far in the distance to the left of Victoria whiffs of grey smoke followed by low rumbles show that the left of the English army under GRAHAM is pushing on there.

Edge after bridge of the half dozen over the Zadorra is crossed by the British, and WELLINGTON, in the centre with PICTON seeing the hill and village of Arinez in front of him (eastward) to be weakly held carries the regiments of the seventh and third divisions in a quick run towards it. Supported by the hussars they ultimately fight their way to the top in a chaos of smoke flame dust shouts and booming echoes loud-voiced PICTON in an old blue coat and round hat swearing as he goes.

Meanwhile the French who are opposed to the English right in the foreground have been turned by HILL the heights are all abandoned and the columns fall back in a confused throng by the road to Victoria hard pressed by the British who capture abandoned guns amid indescribable tumult till the French make a stand in front of the town.

## SPIRIT OF THE PITIES

*What's toward in the distance?—say!*

SEMICHORUS I OF RUMOURS (aerial music)

*Fitfully flash strange sights there; yea,  
Unwonted spectacles of sweat and scare  
Behind the French, that make a stand  
With eighty cannon, match in hand.—  
Upon the highway from the town to rear  
An eddy of distraction reigns,  
Where lumbering treasure, baggage-trains,  
Padding pedestrians, haze the atmosphere.*

## SEMICHORUS II

*Men, women, and their children fly,  
And when the English over-high  
Direct their death-bolts, on this billowy throng  
Alight the too far-ranging balls,  
Wringing out piteous shrieks and calls  
From the pale mob, in monotonous loud and long.*

## SEMICHORUS I

*To leftward of the distant din  
Reille meantime has been driven in  
By Grahant's measured overmastering might.—  
Henceforward, masses of the foe  
Withdraw, and, firing as they go,  
Pass rightwise from the cockpit out of sight.*

## CHORUS

*The sunset slants an ochreous shine  
Upon the English knapsacked line,  
Whose glistening bayonets incline  
As bends the hot pursuit across the plain;  
And tardily behind them goes  
Too many a mournful load of those  
Found wound-weak; while with stealthy crawl,  
As silence wraps the rear of all,  
Cloaked creatures of the starlight strip the slain.*

## SCENE III

## THE SAME THE ROAD FROM THE TOWN

With the going down of the sun the English army finds itself in complete possession of the mass of waggons and carriages distantly beheld from the rear—laden with pictures, treasure, flour, vegetables, furniture, finey parrots, monkeys and women—most of the male sojourners in the town having taken to their heels and disappeared across the fields.

The road is choked with these vehicles, the women they carry including wives, mistresses, actresses, dancers, nuns, and prostitutes, which struggle through droves of oxen, sheep, goats, horses, asses, and mules—a Noah's ark of living creatures in one vast procession.

There enters rapidly in front of this through a carriage containing KING JOSEPH BONAPARTE and an attendant, followed by another vehicle with luggage.

JOSEPH (inside carriage)

The bare unblinking truth hereon is this :  
The Englishry are a pursuing army,  
And we a flying brothel ! See out men—  
They leave their guns to save their mistresses !

The carriage is fired upon from outside the scene. The KING leaps from the vehicle and mounts a horse.

Enter at full gallop from the left CAPTAIN WINDHAM and a detachment of the Tenth Hussars in chase of the King's carriage, and from the right a troop of French dragoons, who engage with the hussars and hinder pursuit. Exit KING JOSEPH on horseback, afterwards the hussars and dragoons go out fighting.

The British infantry enter irregularly led by a sergeant of the Eighty-seventh mockingly carrying MARSHAL JOURDAN'S bâton. The crowd recedes. The soldiers ransack the King's carriages, cut from their frames canvases by Murillo, Velasquez, and Zurbaran, and use them as package-wrappers, throwing the papers and archives into the road.

They next go to a waggon in the background, which contains a large chest. Some of the soldiers burst it with a crash. It is full of money, which rolls into the road. The soldiers begin scrambling, but are restored to order; and they march on.

Enter more companies of infantry, out of control of their officers, who are running behind. They see the dollars, and take up the scramble for them, next ransacking other waggons and abstracting therefrom uniforms, ladies' raiment, jewels, plate, wines, and spirits.

Some array them in the finery, and one soldier puts on a diamond necklace; others lord themselves with the money still lying about the road. It begins to run and a private who has lost his hat cuts a hole in the middle of a defamed old master and, putting it over his head, wears it as a pomelo.

Enter WELLINGTON and others, grimy and perspiring.

FIRST OFFICER

The men are plundering in all directions !

WELLINGTON

Let 'em. They've striven long and gallantly.  
—What documents do I see lying there ?

SECOND OFFICER (examining)

The archives of King Joseph's court, my lord ;  
His correspondence, too, with Bonaparte.

WELLINGTON

We must examine it. It may have use.

Another company of soldiers enters, dragging some equipages that have lost their horses by the traces being cut. The carriages contain ladies, who shriek and weep at finding themselves captives.

What women bring they there ?

THIRD OFFICER

Mixed sorts, my lord.

The wives of many young French officers,  
The mistresses of more—in male attire.  
Yon elegant hussar is one, to wit ;  
She so disguised is of a Spanish house,—  
One of the generals' loves.

WELLINGTON

Well, pack them off

To-morrow to Pamplona, as you can ;  
We've neither list nor leisure for their charms.  
By God, I never saw so many wh—s  
In all my life before !

[Exit WELLINGTON, officers, and infantry.]

A soldier enters with his arm round a lady in rich costume.

SOLDIER

We must be married, my dear.

LADY (not knowing his language)

Anything, sir, if you'll spare my life !

SOLDIER

There's neither parson nor clerk here. But that don't matter  
—hey ?

LADY

Anything, sir, if you'll spare my life !

SOLDIER

And if we've got to unmarry at cockcrow, why, so be it—  
hey ?

LADY

Anything, sir, if you'll spare my life !

SOLDIER

A sensible 'ooman, whatever it is she says ; that I can see by  
her pretty face. Come along then, my dear. There'll be no  
bones broke, and we'll take our lot with Christian resignation.

[Exeunt soldier and lady.]

The crowd thins away as darkness closes in, and the growling of artillery  
ceases, though the wheels of the flying enemy are still heard in the distance.  
The fires kindled by the soldiers as they make their bivouacs blaze up in the  
gloom, and throw their glares a long way, revealing on the slopes of the hills  
many suffering ones who have not yet been carried in. The last victorious  
regiment comes up from the rear, fifing and drumming ere it reaches its resting-  
place the last bars of "The Downfall of Paris" :—



## SCENE IV

## A FÊTE AT VAUXHALL GARDENS

It is the Vitoria festival at Vauxhall. The orchestra of the renowned  
gardens exhibits a blaze of lamps and candles arranged in the shape of a  
temple, a great artificial sun glowing at the top, and under it in illuminated  
characters the words "Vitoria" and "Wellington." The band is playing the  
new air "The Plains of Vitoria."

All round the colonnade of the rotunda are to be read in like illumination  
the names of Peninsular victories, underneath them figuring the names of  
British and Spanish generals who led at those battles, surmounted by wreaths  
of laurel. The avenues stretching away from the rotunda into the gardens  
charm the eyes with their mild multitudinous lights, while festoons of lamps  
hang from the trees elsewhere, and transparencies representing scenes from  
the war.

The gardens and saloons are crowded, among those present being the  
KING's sons—the DUKES OF YORK, CLARENCE, KENT, and CAMBRIDGE—  
Ambassadors, peers, and peeresses, and other persons of quality, English and  
foreign.

In the immediate foreground on the left hand is an alcove, the interior of which is in comparative obscurity. Two foreign attachés enter it and sit down.

## FIRST ATTACHÉ

Ah—now for the fireworks. They are under the direction of Colonel Congreve.

At the end of an alley, purposely kept dark, fireworks are discharged.

## SECOND ATTACHÉ

Very good: very good.—This looks like the Duke of Sussex coming in, I think. Who the lady is with him I don't know.

Enter the DUKE OF SUSSEX in a Highland dress, attended by several officers in like attire. He walks about the gardens with LADY CHARLOTTE CAMPBELL.

## FIRST ATTACHÉ

People have been paying a mighty price for tickets—as much as fifteen guineas has been offered, I hear. I had to walk up to the gates; the number of coaches struggling outside prevented my driving near. It was as bad as the battle of Vitoria itself.

## SECOND ATTACHÉ

So Wellington is made Field-Marshal for this achievement.

## FIRST ATTACHÉ

Yes. By the by, you have heard of the effect of the battle upon the Conference at Reichenbach?—that Austria is to join Russia and Prussia against France? So much for Napoléon's marriage! I wonder what he thinks of his respected father-in-law now.

## SECOND ATTACHÉ

Of course, an enormous subsidy is to be paid to Francis by Great Britain for this face-about?

## FIRST ATTACHÉ

Yes. As Bonaparte says, English guineas are at the bottom of everything!—Ah, here comes Caroline.

The PRINCESS OF WALES arrives, attended by LADY ANNE HAMILTON and LADY GLENBERVIE. She is conducted forward by the DUKE OF GLOUCESTER and COLONEL ST. LIDGER, and wears a white satin train with a dark embroidered bodice, and a green wreath with diamonds.

Repeated hurrahs greet her from the crowd. She bows courteously.

## SECOND ATTACHÉ

The people are staunch to her still! . . . You heard, sir, what Austrian Francis said when he learnt of Vitoria?—"A warm climate seems to agree with my son-in-law no better than a cold one."

## FIRST ATTACHÉ

Ha-ha-ha!

Marvellous it is how this loud victory  
Has couched the late blind Europe's Cabinets.  
Would I could spell precisely what was phrased  
'Twixt Bonaparte and Metternich at Dresden—  
Their final word, I ween, till God knows when!—

## SECOND ATTACHÉ

I own to feeling it a sorry thing  
That Francis should take English money down  
To throw off Bonaparte. 'Tis sordid, mean!  
He is his daughter's husband after all.

## FIRST ATTACHÉ

Ay; yes! . . . They say she knows not of it yet.

## SECOND ATTACHÉ

Poor thing, I daresay it will harry her  
When all's revealed. But the inside on't is,  
Since Castlereagh's return to power last year  
Vienna, like Berlin and Petersburg,  
Has harboured England's secret emissaries,  
Primed, purse in hand, with the most lavish sums  
To knit the league to drag Napoléon down. . . .  
(More fireworks.) That's grand.—Here comes one Royal  
item more.

The DUCHESS OF YORK enters, attended by her ladies and by the  
HON. B. CRAVEN and COLONEL BARCLAY. She is received with signals of  
respect.

## FIRST ATTACHÉ

She calls not favour forth as Caroline can!

## SECOND ATTACHÉ

To end my words :—Though happy for this realm,

Austria's desertion frankly is, by God,  
Rank treachery !

FIRST ATTACHÉ

Whatever it is, it means  
Two hundred thousand swords for the Allies,  
And enemies in batches for Napoléon  
Leaping from unknown lairs.—Yes, something tells me  
That this is the beginning of the end  
For Emperor Bonaparte !

The PRINCESS OF WALES prepares to leave. An English diplomatist joins the attachés in the alcove. The PRINCESS and her ladies go out.

DIPLOMATIST

I saw you over here, and I came round. Cursed hot and crowded, isn't it !

SECOND ATTACHÉ

What is the Princess leaving so soon for ?

DIPLOMATIST

Oh, she has not been received in the Royal box by the other members of the Royal Family, and it has offended her, though she was told beforehand that she could not be. Poor devil ! Nobody invited her here. She came unasked, and she has gone unserved.

FIRST ATTACHÉ

We shall have to go unserved likewise, I fancy. The scramble at the buffets is terrible.

DIPLOMATIST

And the road from here to Marsh Gate is impassable. Some ladies have been sitting in their coaches for hours outside the hedge there. We shall not get home till noon to-morrow.

A VOICE (from the back)

Take care of your watches ! Pickpockets !

FIRST ATTACHÉ

Good. That relieves the monotony a little.

Excitement in the throng. When it has subsided the band strikes up a country dance, and stewards with white ribbons and laurel leaves are seen bustling about.



## SECOND ATTACHÉ

Let us go and look at the dancing. It is "Voulez-vous danser"—no, it is not,—it is "Enrico"—two ladies between two gentlemen.

[They go from the alcove.

## SPIRIT OF THE YEARS

*From this phantasmagoria let us roam  
To the chief wheel and capstan of the show,  
Distant afar. I pray you closely read  
What I reveal—wherein each feature bulks  
In measure with its value humanly.*

The beholder finds himself, as it were, caught up on high, and while the Vauxhall scene still dimly twinkles below, he gazes southward towards Central Europe—the contorted and attenuated *écorché* of the Continent appearing as in an earlier scene, but now obscure under the summer stars.

*Three cities loom out large: Vienna there,  
Dresden, which holds Napoléon, over here,  
And Leipzig, whither we shall shortly wing,  
Out yonderwards. 'Twixt Dresden and Vienna  
What thing do you discern?*

## SPIRIT OF THE PITIES

*Something broad-faced,  
Flat-folded, parchment-pale, and in its shape  
Rectangular; but moving like a cloud  
The Dresden way.*

## SPIRIT OF THE YEARS

*Yet gaze more closely on it.*

## SPIRIT OF THE PITIES

*The object takes a letter's lineaments  
Though swollen to mainsail measure,—magically,  
I gather from your words; and on its face  
Are three vast seals, red—signifying blood  
Must I suppose? It moves on Dresden town,  
And dwarfs the city as it passes by.—  
You say Napoléon's there?*

## SPIRIT OF THE YEARS

*The document,  
Sized to its big importance, as I told,*

*Bears in it formal declaration, signed,  
Of war by Francis with his late-linked son,  
The Emperor of France. Now let us go  
To Leipzig city, and await the blow.*

A chaotic gloom ensues, accompanied by a rushing like that of a mighty wind.

## ACT THIRD

### SCENE I

LEIPZIG. NAPOLEÓN'S QUARTERS IN THE REUDNITZ SUBURB

The sitting-room of a private mansion. Evening. A large stove-fire and candles burning. The October wind is heard without, and the leaded panes of the old windows shake mournfully.

SEMICHORUS I OF IRONIC SPIRITS (aerial music)

*We come ; and learn as Time's disordered deaf sands run  
That Castlereagh's diplomacy has wiled, waxed, won.  
The beacons flash the fevered news to eyes keen bent  
That Austria's formal words of war are shaped, sealed, sent.*

SEMICHORUS II

*So ; Poland's three despoilers primed by Bull's gross pay  
To stem Napoleon's might, he waits the weird dark day ;  
His proffered peace declined with scorn, in fell force then  
They front him, with yet ten-score thousand more massed men.*

At the back of the room CAULAINCOURT, DUKE OF VICENZA, and JOUANNÉ, one of Napoleon's confidential secretaries, are unpacking and laying out the Emperor's maps and papers. In the foreground BERTHIER, MURAT, LAURISTON, and several officers of Napoleon's suite, are holding a desultory conversation while they await his entry. Their countenances are overcast.

MURAT

At least, the scheme of marching on Berlin  
Is now abandoned.

LAURISTON

Not without high words :  
He yielded, and gave order prompt for Leipzig

But coldness and reserve have marked his mood  
Towards us ever since.

BERTHIER

The march hereto  
He has looked on as a retrogressive one,  
And that, he ever holds, is courting woe.  
To counsel it was doubtless full of risk,  
And heaped us with responsibilities ;  
—Yet 'twas your missive, sire, that settled it (to Murat).  
How stirred he was ! “To Leipzig, or Berlin ?”  
He kept repeating, as he drew and drew  
Fantastic figures on the foolscap sheet,—  
“The one spells ruin—t'other spells success,  
And which is which ?”

MURAT (stiffly)

What better could I do ?  
So far were the Allies from shaming off  
As he supposed, that they had moved in march  
Full fanfare hither ! I was duty-bound  
To let him know.

LAURISTON

Assuming victory here,  
If he should let the advantage slip him by  
As on the Dresden day, he wrecks us all !  
'Twas damnable—to ride back from the fight  
Inside a coach, as though we had not won !

CAULAINCOURT (from the back)

The Emperor was ill : I have ground for knowing.

NAPOLÉON enters.

NAPOLÉON (buoyantly)

Comrades, the outlook promises us well !

MURAT (dryly)

Right glad are we you tongue such tidings, sire.  
To us the stars have visaged differently ;  
To wit : we muster outside Leipzig here  
Levies one hundred and ninety thousand strong.

The enemy has mustered, *outside us*,  
Three hundred and fifty thousand—if not more.

NAPOLÉON

All that is needful is to conquer them !  
We are concentrated here : they lie a-spread,  
Which shrinks them to two-hundred-thousand power :—  
Though that the urgency of victory  
Is absolute, I admit.

MURAT

Yea ; otherwise

The issue will be worse than Moscow, sire !

MARMONT, DUKE OF RAGUSA (Wellington's adversary in Spain), is  
announced, and enters.

NAPOLÉON

Ah, Marmont ; bring you in particulars ?

MARMONT

Some sappers I have taken captive, sire,  
Say the Allies will be at stroke with us  
The morning next to-morrow's.—I am come,  
Now, from the steeple-top of Liebenthal,  
Where I beheld the enemy's fires bespot  
The horizon round with raging eyes of flame :—  
My vanward posts, too, have been driven in,  
And I need succours—thrice ten thousand, say.

NAPOLÉON (coldly)

The enemy vexes not your vanward posts ;  
You are mistaken.—Now, however, go ;  
Cross Leipzig, and remain as the reserve.—  
Well, gentlemen, my hope herein is this :  
The first day to annihilate Schwarzenberg,  
The second Blücher. So shall we slip the toils  
They are all madding to enmesh us in.

BERTHIER

Few are our infantry to fence with theirs !

NAPOLÉON (cheerfully)

We'll range them in two lines instead of three,  
And so we shall look stronger by one-third.

BERTHIER (incredulously)

Can they be thus deceived, sire?

NAPOLÉON

Can they? Yes!

With all my practice I can err in numbers  
At least one-quarter; why not they one-third?  
Anyhow, 'tis worth trying at a pinch. . . .

AUGEREAU is suddenly announced.

Good! I've not seen him yet since he arrived.

Enter AUGEREAU

Here you are then at last, old Augereau!  
You have been looked for long.—But you are no more  
The Augereau of Castiglione days! (bitterly).

AUGEREAU

Nay, sire! I still should be the Augereau  
Of glorious Castiglione, could you give  
The boys of Italy back again to me!

NAPOLÉON

Well, let it drop. . . . Only I notice round me  
An atmosphere of scopeless apathy  
Wherein I do not share.

AUGEREAU

There are reasons, sire,  
Good reasons, for despondence! As I came  
I learnt, past question, that Bavaria  
Swerves on the very pivot of desertion.  
This adds some threescore thousand to our foes.

NAPOLÉON (irritated)

That consummation long has threatened us! . . .  
Would that you showed the steeled fidelity  
You used to show! Except me, all are slack!

(To Murat) Why, even you yourself, my brother-in-law,  
Have been inclining to abandon me !

MURAT (vehemently)

I, sire ? It is not so ! I stand and swear  
The grievous imputation is untrue.  
You should know better than believe these things,  
And well remember I have enemies  
Who ever wait to slander me to you !

NAPOLÉON (more calmly)

Ah yes, yes. That is so.—And yet—and yet  
You have deigned to weigh the feasibility  
Of treating me as Austria has done ! . . .  
But I forgive you. You are a worthy man ;  
You feel real friendship for me. You are brave.  
Yet I was wrong to make a king of you.  
If I had been content to draw the line  
At vice-king, as with young Eugène, no more,  
As he has laboured you'd have laboured too !  
But as full monarch, you have foraged rather  
For your own pot than mine !

MURAT and the marshals are silent, and look at each other with troubled countenances. NAPOLÉON goes to the table at the back, and bends over the charts with CAULAINCOURT, dictating desultory notes to the secretaries.

SPIRIT IRONIC

*A seer might say  
This savours of a sad Last-Supper talk  
'Twixt his disciples and this Christ of war !*

Enter an attendant.

ATTENDANT

The Saxon King and Queen and the Princess  
Enter the city gates, your Majesty.  
They seek the shelter of the civic walls  
Against the risk of capture by the Allies.

NAPOLÉON

Ah, so ? My friend Augustus, is he near ?

I will be prompt to meet him when he comes,  
And safely quarter him. (He returns to the map.)

An interval. The clock strikes midnight. The EMPEROR rises abruptly, sighs, and comes forward.

I now retire,  
Comrades. Good-night, good-night. Remember well  
All must prepare to grip with gory death  
In the now voidless battle. It will be  
A great one and a critical ; one, in brief,  
That will seal France's fate, and yours, and mine !

ALL (fervidly)

We'll do our utmost, by the Holy Heaven !

NAPOLÉON

Ah—what was that ? (He pulls back the window-curtain.)

SEVERAL

It is our enemies,  
Whose southern hosts are signalling to their north.

A white rocket is beheld high in the air. It is followed by a second, and a third. There is a pause, during which NAPOLÉON and the rest wait motionless. In a minute or two, from the opposite side of the city, three coloured rockets are sent up, in evident answer to the three white ones. NAPOLÉON muses, and lets the curtain drop.

NAPOLÉON

Yes ; Schwarzenberg to Blücher. . . . It must be  
To show that they are ready. So are we !

He goes out without saying more. The marshals and other officers withdraw.

The room darkens, and ends the scene.

## SCENE II

### THE SAME. THE CITY AND THE BATTLEFIELD

Leipzig is viewed in aerial perspective from a position above the south suburbs, and reveals itself as standing in a plain, with rivers and marshes on the west, north, and south of it, and higher ground to the east and south-east.

At this date it is somewhat in the shape of the letter D, the straight part of which is the river Pleisse. Except as to this side it is surrounded by armies—the inner horseshoe of them being the French defending the city ; the outer horseshoe being the Allies about to attack it.

Far over the city—as it were at the top of the D—at Lindenthal, we see MARMONT stationed to meet BLÜCHER when he arrives on that side. To the right of him is NEY, and further off to the right, on heights eastward, MACDONALD. Then round the curve towards the south in order, AUGEREAU, LAURISTON (behind whom is NAPOLEON himself and the reserve of Guards), VICTOR (at Wachau), and PONIATOWSKI, near the Meisse River at the bottom of the D. Near him are the cavalry of KELLERMANN and MILHAUD, and in the same direction MURAT with his, covering the great avenues of approach on the south.

Outside all these stands SCHWARZENBERG's army, of which, opposed to MACDONALD and LAURISTON, are KLEINAU's Austrians and ZIETEN's Prussians, covered on the flank by Cossacks under PLATOFF. Opposed to VICTOR and PONIATOWSKI are MEERFELDT and HESSE-HOMBURG's Austrians, WITTGENSTEIN's Russians, KLEIST's Prussians, GUILAY's Austrians, with LICHTENSTEIN's and THIELMANN's light troops: thus reaching round across the Elster into the morass on our near left—the lower point of the D.

#### SEMICHORUS I OF RUMOURS (aerial music)

*This is the combat of Napoleon's hope,  
But not of his assurance! Shrunken in power  
He broods beneath October's clammy cope,  
While hemming hordes wax denser every hour.*

#### SEMICHORUS II

*He knows, he knows that though in equal fight  
He stands as heretofore the matched of none,  
A feeble skill is propped by numbers' might,  
And now three hosts close round to crush out one!*

#### DUMB SHOW

The Leipzig clocks imperturbably strike nine, and the battle which is to decide the fate of Europe, and perhaps the world, begins with three booms from the line of the Allies. They are the signal for a general cannonade of devastating intensity.

So massive is the contest that we soon fail to individualize the combatants as beings, and can only observe them as amorphous drifts, clouds, and waves of conscious atoms, surging and rolling together; can only particularize them by race, tribe, and language. Nationalities from the uttermost parts of Asia here meet those from the Atlantic edge of Europe for the first and last time. By noon the sound becomes a loud droning, uninterrupted and breve-like, as from the pedal of an organ kept continuously down.

#### CHORUS OF RUMOURS

*Now triple battle beats about the town,  
And now contracts the huge elastic ring*



*Of fighting flesh, as those within go down,  
Or spread, as those without show faltering !*

It becomes appuent that the French have a particular intention, the Allies only a general one. That of the French is to break through the enemy's centre and surround his right. To this end NAPOLEON launches fresh columns, and simultaneously OUDINOT supports VICTOR against EUGÈNE OF WÜRTENBERG'S right, while on the other side of him the cavalry of MURAT and KILLERMANN prepares to charge. NAPOLEON'S combination is successful, and drives back EUGÈNE. Meanwhile SCHWARZENBERG is stuck fast, useless, in the marshes between the Pleisse and the Elster.

By three o'clock the Allied centre, which has held out against the assaults of the French right and left, is broken through by the cavalry under MURAT, LATOUR-MAUROUG, and KILLERMANN.

The bells of Leipzig ring

#### CHORUS OF THE CITIES

*Those chimings, ill-advised and premature !  
Who knows if such vast valour will endure ?*

The Austro-Russians are withdrawn from the marshes by SCHWARZENBERG. But the French cavalry also get entangled in the swamps, and simultaneously MARMONT is beaten at Möckern.

Meanwhile NEY, to the north of Leipzig, having heard the battle raging southward, leaves his position to assist in it. He has newly arrived when he hears BLÜCHER attacking at the point he came from, and sends back some of his divisions.

BERTRAND has kept open the west road to Lindenau and the Rhine, the only French line of retreat.

Evening finds the battle a drawn one. With the nightfall three blank shots reverberate hollowly.

#### SEMICHORUS I OF RUMOURS

*They sound to say that, for this moaning night,  
As Nature sleeps, so too shall sleep the fight ;  
Neither the victor.*

#### SEMICHORUS II

*But, for France and him,  
Half-won is losing !*

#### CHORUS

*Yea, his hopes drop dim,  
Since nothing less than victory to-day  
Had saved a cause whose ruin is delay !*

The night gets thicker and no more is seen.

## SCENE III

## THE SAME, FROM THE TOWER OF THE PLEISSENBURG

The tower commands a view of great part of the battlefield. Day has just dawned, and citizens, saucer-eyed from anxiety and sleeplessness, are discovered watching.

## FIRST CITIZEN

The wind increased at midnight while I watched,  
With flapping showers, and clouds that combed the moon,  
Till dawn began outheaving this huge day,  
Pallidly—as if scared by its own issue ;  
— This day that the Allies with bonded might  
Have vowed to deal their felling finite blow.

## SECOND CITIZEN

So must it be ! They have welded close the coop  
Wherein our luckless Frenchmen are enjailed  
With such compression that their front has shrunk  
From five miles' farness to but half as far.—  
Men say Napoléon made resolve last night  
To marshal a retreat. If so, his way  
Is by the Bridge of Lindenau alone.

They look across in the cold east light at the long straight causeway from the Ranstadt Gate at the north-west corner of the town, and the Lindenau bridge over the Elster beyond.

## FIRST CITIZEN

Last night I saw, like wolf-packs, hosts appear  
Upon the Dresden road ; and then, anon,  
The already stout arrays of Schwarzenberg  
Grew stoutened more. I witnessed clearly, too,  
Just before dark, the bands of Bernadotte  
Come, hemming in the north more thoroughly.  
The horizon glowered with a thousand fires  
As the unyielding circle shut around.

As it grows lighter they scan and define the armies.

## THIRD CITIZEN

Those lying there, 'twixt Connewitz and Dölitz,  
Are the right wing of horse Murat commands.  
Next, Poniatowski, Victor, and the rest.

Out here, Napoléon's centre at Probstheida,  
Where he has bivouacked. Those round this way  
Are his left wing with Ney, that face the north  
Between Paunsdorf and Gohlis.—Thus, you see  
They are skilfully sconced within the villages,  
With cannon ranged in front. And every copse,  
Dingle, and grove is packed with riflemen.

The heavy sky begins to clear with the full arrival of the morning. The sun bursts out, and the previously dark and gloomy masses glitter in the rays. It is now seven o'clock, and with the shining of the sun the battle is resumed.

The army of Bohemia to the south and east, in three great columns, marches concentrically upon NAPOLÉON'S new and much-contracted line—the first column of thirty-five thousand under BENNIGSEN; the second, the central, forty-five thousand under BARCLAY DE TOLLY; the third, twenty-five thousand under the PRINCE OF HESSE-HOMBURG.

An interval of suspense.

#### FIRST CITIZEN

Ah, see! The French bend, falter, and fall back.

Another interval. Then a huge rumble of artillery resounds from the north.

#### SEMICHORUS I O' RUMOURS (aerial music)

*Now Blücher has arrived; and now falls to!  
Marmont withdraws before him. Bernadotte  
Touching Bennigse, joins attack with him,  
And Ney must needs recede. This serves as sign  
To Schwarzenberg; to bear upon Probstheida—  
Napoléon's keystone and dependence here.  
But for long whiles he fails to win his will,  
The chief himself being nigh—outmatching might with skill.*

#### SEMICHORUS II

*Ney meanwhile, stung still sharper, still withdraws  
Nearer the town, and met by new mischance,  
Finds him forsaken by his Saxon wing—  
Fair files of thrice twelve thousand footmanry.  
But rallying those still true with signs and calls,  
He warily closes up his remnant to the walls.*

#### SEMICHORUS I

*Around Probstheida still the conflict rolls  
Under Napoléon's eye surpassingly.*

*Like sedge before the scythe the section's fall  
 And bayonets slant and reek. Each cannon-blaze  
 Makes the air thick with human limbs; while keen  
 Contests rage hand to hand. Throats shout "advance,"  
 And forms welin, wallow, and slack suddenly.  
 Hot ordnance split and shiver and rebound,  
 And firelocks fouled and flintless overstrewn the ground.*

## SEMICHORUS II

*At length the Allies, during tumultuously,  
 Find them inside Probstheida. There is fixed  
 Napoleon's cardinal and centre hold.  
 But need to loose it grows his gloomy fear  
 As night begins to brown and treacherous mists appear.*

## CHORUS

*Then, on the three fronts of this reaching field,  
 A furious, far, and final cannonade  
 Burns from two thousand mouths and shakes the plain,  
 And hastens the sure end! Towards the west  
 Bertrand keeps open the retreating-way,  
 Along which wambling waggons since the noon  
 Have crept in closing file. Dusk draws around;  
 The marching remnants drowse amid their talk,  
 And worn and harrowed horses slumber as they walk.*

In the darkness of the distance spread cries from the maimed animals and the wounded men. Multitudes of the latter contrive to crawl into the city, until the streets are full of them. Their voices are heard calling.

## SECOND CITIZEN

They cry for water! Let us now go down,  
 And do what mercy may.

[Exeunt citizens from the tower.]

## SPIRIT OF THE PITIES

*A fire is lit  
 Near to the Thonberg wind-wheel. Can it be  
 Napoleon tarries yet? Let us go see.*

The distant firelight becomes clearer and closer.

## SCENE IV

## THE SAME AT THE THONPING WINDMILL

By the newly lighted fire NAPOLÉON is seen walking up and down much agitated and worn. With him are MURAT, BERTHIER, AUCIER, AU VICTOR, and other marshals of corps that have been engaged in this part of the field—all perspiring, muddy, and fatigued.

## NAPOLLON

Baseness so gross I had not guessed of them!—  
The thirty thousand false Bavarians  
I looked on losing not un placidly,  
But these troth swearing sober Saxons  
I reckoned staunch by virtue of their king!  
Thirty-five thousand gone! It magnifies  
A failure into a catastrophe . . .  
Murat, we must retreat precipitately,  
And not as hope had dreamed! Begin it then  
This very hour—Berthier, write out the orders—  
Let me sit down.

A chair is brought out from the mill. NAPOLÉON sinks into it and BERTHIER stooping over the fire begins writing to the Emperor's dictation, the marshals looking with gloomy faces at the flaming logs.

NAPOLÉON has hardly dictated a line when he stops short. BERTHIER turns round and finds that he has dopt asleep.

## MURAT (sullenly)

Far better not disturb him,  
He'll soon enough awake!

They wait muttering to one another in tones expressing weary indifference to issues. NAPOLÉON sleeps heavily for a quarter of an hour during which the moon rises over the field. At the end he starts up and stares around him with astonishment.

## NAPOLLON

Am I awake,  
Or is this all a dream?—Ah, no. Too real! . . .  
And yet I have seen ere now a time like this.

The dictation is resumed. While it is in progress there can be heard between the words of NAPOLÉON the persistent cries from the plain rising and falling like those of a vast roller over far away intermingled with the trampling of hoofs and the rumble of wheels. The bivouac fires of the engirdling enemy glow all around except for a small segment to the west—the

track of retreat, still kept open by BERTRAND, and already taken by the baggage-waggons.

The orders for its adoption by the entire army being completed, NAPOLÉON bids adieu to his marshals, and rides with BERTHIER and CAULAINCOURT into Leipzig. *Exeunt also the others.*

SEMICHORUS I OF PITIES

*Now, as in the dream of one sick to death,  
There comes a narrowing room  
That pens him, body and limbs and breath,  
To wait a hideous doom,*

SEMICHORUS II

*So to Napoléon in the hush  
That holds the town and towers  
Through this dire night, a creeping crush  
Seems inborne with the hours.*

The scene closes under a rimy mist, which makes a lurid cloud of the firelights.

SCENE V

THE SAME. A STREET NEAR THE RANSTÄDT GATE

High old-fashioned houses form the street, along which, from the east of the city, is streaming a confusion of waggons, artillery, chariots, horsemen, foot-soldiers, camp-followers, and wounded, in hurried exit through the gate westward upon the highroad to Lindenau Lützen, and the Rhine.

In front of an inn called the "Prussian Arms" are some attendants of NAPOLÉON waiting with horses.

FIRST OFFICER

He has just come from bidding the king and queen  
A long good-bye. . . . Is it that they will pay  
For his indulgence of their past ambition  
By sharing now his ruin? Much the king  
Did beg of him to leave them to their lot,  
And shun the shame of capture needlessly.

(He looks anxiously towards the door.)

I would he'd haste! Each minute is of price.

SECOND OFFICER

The king will come to terms with the Allies.

They will not hurt him. Though he has lost his all,  
His case is not like ours !

The cheers of the approaching enemy grow louder. NAPOLÉON comes out from the "Prussian Arms," haggard and in disordered attire. He is about to mount, but, perceiving the blocked state of the street, he hesitates.

NAPOLÉON

God, what a crowd !

I shall more quickly gain the gate afoot.  
There is a byway somewhere, I suppose ?

A citizen approaches out of the inn.

CITIZEN

This alley, sire, will speed you to the gate ;  
I shall be honoured much to point the way.

NAPOLÉON

Then do, good friend. (To attendants) Bring on the  
horses there ;

If I arrive soonest I will wait for you.

The citizen shows NAPOLÉON the way into the alley.

CITIZEN

A garden's at the end, your Majesty,  
Through which you pass. Beyond there is a door  
That opens to the Elster bank unbalked.

NAPOLÉON disappears into the alley. His attendants plunge amid the traffic with the horses, and thread their way down the street.

Another citizen comes from the door of the inn and greets the first.

FIRST CITIZEN

He's gone !

SECOND CITIZEN

I'll see if he succeed.

He re-enters the inn and soon appears at an upper window.

FIRST CITIZEN (from below)

You see him ?

SECOND CITIZEN (gazing)

He is already at the garden-end ;  
Now he has passed out to the river-brim,

And plods along it towards the Ranstädt Gate. . . .  
He finds no horses for him! . . . And the crowd  
Thrusts him about, none recognizing him.  
Ah—now the horses do arrive. He mounts,  
And hurries through the arch. . . . Again I see him—  
Now he's upon the causeway in the marsh ;  
Now rides across the bridge of Lindenau. . . .  
And now, among the troops that choke the road  
I lose all sight of him.

A third citizen enters from the direction NAPOLÉON has taken.

THIRD CITIZEN (breathlessly)

I have seen him go !  
And while he passed the gate I stood i' the crowd  
So close I could have touched him ! Few discerned  
In one so soiled the erst Arch-Emperor !—  
In the lax mood of him who has lost all  
He stood inert there, idly singing thin :  
" Malbrough s'en va-t-en guerre ! "—until his suite  
Came up with horses.

SECOND CITIZEN (still gazing afar)

Poniatowski's Poles  
Wearily walk the level causeway now ;  
Also, meseems, Macdonald's corps and Reynier's.  
The frail-framed, new-built bridge has broken down :  
They've but the old to cross by.

FIRST CITIZEN

Feeble foresight !  
They should have had a dozen.

SECOND CITIZEN

All the corps—  
Macdonald's, Poniatowski's, Reynier's—all—  
Confusedly block the entrance to the bridge.  
And—verily Blücher's troops are through the town,  
And are debouching from the Ranstädt Gate  
Upon the Frenchmen's rear !

A thunderous report stops his words, echoing through the city from the direction in which he is gazing, and rattling all the windows. A hoarse chorus of cries *Lecomes* audible immediately after.



FIRST, THIRD, ETC., CITIZENS

Ach, Heaven!—what's that?

SECOND CITIZEN

The bridge of Lindenau has been upblown!

SEMICHORUS I OF PITIES (aerial music)

*There leaps to the sky an earthen wave,  
And stones, and men, as though  
Some rebel churchyard crew updrave  
Their sepulchres from-below.*

SEMICHORUS II

*To Heaven is blown Bridge Lindenau;  
Wrecked regiments reel therefrom;  
And rank and file in masses plough  
The sullen Elster-Strom.*

SEMICHORUS I

*A gulf is Lindenau; and dead  
Are fifties, hundreds, tens;  
And every current ripples red  
With marshals' blood and men's.*

SEMICHORUS II

*The smart Macdonald swims therein,  
And barely wins the verge;  
Bold Poniatowski plunges in  
Never to re-emerge!*

FIRST CITIZEN

Are not the French across as yet, God save them!

SECOND CITIZEN (still gazing above)

Nor Reynier's corps, Macdonald's, Lauriston's,  
Nor yet the Poles. . . . And Blucher's troops approach,  
And all the French this side are prisoners.  
—Now for our handling by the Prussian host;  
Scant courtesy for our king!

Other citizens appear beside him at the window, and further conversation continues entirely above.

## CHORUS OF IRONIC SPIRITS

*The Battle of the Nations now is closing,  
And all is lost to One, to many gained;  
The old dynastic routine reimposing,  
The new dynastic structure unsustained.*

*Now every neighbouring realm is France's warder,  
And smirking satisfaction will be feigned:  
The which is scemlier?—so-called ancient order,  
Or that the hot-breath'd war-horse ramp unreined?*  
The October night thickens and curtains the scene.

## SCENE VI

## THE PYRENEES. NEAR THE RIVER NIVELLE

Evening. The dining-room of WELLINGTON's quarters. The table is laid for dinner. The battle of the Nivelle has just been fought.

Enter WELLINGTON, HILL, BERESFORD, STEWART, HOPE, CLINTON, COLBORNE, COLI, KEMPT (with a bound-up wound), and other officers.

## WELLINGTON

It is strange that they did not hold their grand position more tenaciously against us to-day. By God, I don't quite see why we should have beaten them!

## COLBORNE

My impression is that they had the stiffness taken out of them by something they had just heard of. Anyhow, startling news of some kind was received by those of the Eighty-eighth we took in the signal-redoubt after I summoned the Commandant.

## WELLINGTON

Oh, what news?

## COLBORNE .

I cannot say, my lord. I only know that the latest number of the *Imperial Gazette* was seen in the hands of some of them before the capture. They had been reading the contents, and were cast down.

## WELLINGTON

That's interesting. I wonder what the news could have been?

## HILL

Something about Boney's army in Saxony would be most probable. Though I question if there's time yet for much to have been decided there.

## BERESFORD

Well, I wouldn't say that. A hell of a lot of things may have happened there by this time.

## COLBORNE

It was tantalizing, but they were just able to destroy the paper before we could prevent them.

## WELLINGTON

Did you question them?

## COLBORNE

Oh yes. But they stayed sulking at being taken, and would tell us nothing, pretending that they knew nothing. Whether much were going on, they said, or little, between the army of the Emperor and the army of the Allies, it was none of their business to relate it; so they kept a gloomy silence for the most part.

## WELLINGTON

They will cheer up a bit and be more communicative when they have had some dinner

## COLE

They are dining here, my lord?

## WELLINGTON

I sent them an invitation an hour ago, which they have accepted. I could do no less, poor devils. They'll be here in a few minutes. See that they have plenty of Madeira to whet their whistles with. It will screw them up into a better key, and they'll not be so reserved.

The conversation on the day's battle becomes general. Enter as guests French officers of the Eighty-eighth regiment now prisoners on parole. They are welcomed by WELLINGTON and the staff, and all sit down to dinner.

For some time the meal proceeds almost in silence; but wine is passed freely, and both French and English officers become talkative and merry.

WELLINGTON (to the French Commandant)

More cozy this, sir, than—I'll warrant me—  
You found it in that damned redoubt to-day ?

COMMANDANT

The devil if 'tis not, monseigneur, sure !

WELLINGTON

So 'tis for us who were outside, by God !

COMMANDANT (gloomily)

No ; we were not at ease ! Alas, my lord,  
'Twas more than flesh and blood could do, to fight  
After such paralyzing tidings came.  
More life may tickle out of men through thought  
Than through a gaping wound.

WELLINGTON

Your reference  
Bears on the news from Saxony, I infer ?

SECOND FRENCH OFFICER

Yes : on the Emperor's ruinous defeat  
At Leipzig city—brought to our startled heed  
By one of the *Gazettes* just now arrived.

All the English officers stop speaking, and listen eagerly.

WELLINGTON

Where are the Emperor's headquarters now ?

COMMANDANT

My lord, there are no headquarters.

WELLINGTON

No headquarters ?

COMMANDANT

There are no French headquarters now, my lord,  
For there is no French army ! France's fame  
Is fouled. And how, then, could we fight to-day  
With our hearts in our shoes !

## WELLINGTON

Why, that bears out  
What I but lately said ; it was not like  
The brave men who have faced and foiled me here  
So many a long year past, to give away  
A stubborn station quite so readily.

## BERESFORD

And what, messieurs, ensued at Leipzig then ?

## SEVERAL FRENCH OFFICERS

Why, sirs, should we conceal it ? Thereupon  
Part of our army took the Lützen road ;  
But twenty thousand of our rear were ginned  
Behind a blown-up bridge. Those in advance  
Arrived at Lützen with the Emperor—  
The scene of our once famous victory !  
In such sad sort retreat was hurried on,  
Erfurt was gained with Blücher hot at heel.  
To cross the Rhine seemed then our only hope ;  
Alas, the Austrians and the Bavarians  
Faced us in Hanau Forest, led by Wrede,  
And dead-blocked our escape.

## WELLINGTON

Ha. Did they though !

## SECOND FRENCH OFFICER

But if brave hearts were ever desperate,  
Sir, we were desperate then ! We pierced them through,  
Our loss unrecking. So by Frankfurt's walls  
We fared to Mainz, and there recrossed the Rhine.  
A funeral procession, so we seemed,  
Upon the long bridge that had rung so oft  
To our victorious feet ! . . . What since has coursed  
We know not, gentlemen. But this we know,  
That Germany echoes no French footfall now !

## AN ENGLISH OFFICER

One sees not why it should.

## SECOND FRENCH OFFICER

We'll leave it so.

Conversation on the Leipzig disaster continues till the dinner ends The French prisoners courteously take their leave and go out

## WELLINGTON

Very good set of fellows I could wish  
They all were mine ! . . . Well, well, there was no crime  
In trying to ascertain these fat events .  
They would have sounded soon from other tongues.

## HILL

It looks like the first scene of act the last  
For our and all men's foe !

## WELLINGTON

I count to meet  
The Allies upon the cobble-stones of Paris  
Before another half-year's suns have shone.  
—But there's some work for us to do here yet :  
The dawn must find us fording the Nivelle !

[Exit WELLINGTON and officers.

The room darkens

## ACT FOURTH

## SCENE I

## THE UPPER RHINE

The view is from a vague altitude over the beautiful country traversed by the Upper Rhine which stretches through it in bird's-eye perspective. At this date in Europe's history the stream forms the frontier between France and Germany

It is the morning of New Year's Day, and the shine of the tardy sun reaches the fronts of the beetling castles, but scarcely descends far enough to touch the wavelets of the river winding leftwards across the many-leagued picture from Schaffhausen to Coblenz.

## DUMB SHOW

At first nothing—not even the river itself—seems to move in the panorama. But anon certain strange dark patches in the landscape, flexuous and riband-shaped, are discerned to be moving slowly. Only one movable object on earth is large enough to be conspicuous herefrom, and that is an army. The moving shapes are armies.

The nearest, almost beneath us, is defiling across the river by a bridge of boats, near the junction of the Rhine and the Neckar, where the oval town of Mannheim, standing in the fork between the two rivers, has from here the look of a human head in a cleft stick. Martial music from many bands strikes up as the crossing is effected, and the undulating columns twinkle as if they were scaly serpents.

## SPIRIT OF RUMOUR

*It is the Russian host, invading France!*

Many miles to the left, downstream, near the little town of Caube, another army is seen to be simultaneously crossing the pale current, its arms and accoutrements twinkling in like manner.

## SPIRIT OF RUMOUR

*Thither the Prussian levies, too, advance!*

Turning now to the right, far away by Basel (beyond which the Swiss mountains close the scene), a still larger train of war-gear'd humanity, two hundred thousand strong, is discernible. It has already crossed the water, which is much narrower here, and has advanced several miles westward, where its ductile mass of whyness and glitter is beheld parting into six columns, that march on in various courses of varying direction.

## SPIRIT OF RUMOUR

*There glides a third Austria's invading force!—  
Panting, too, arms-wards with foot and horse,  
Of one intent with the other twain,  
And Wellin, on, from the south, in upper Spain.*

All these dark and grey columns, converging westward by sure degrees, advance without opposition. They glide on as if by gravitation, in fluid figures, dictated by the conformation of the country, like water from a burst reservoir; mostly snake-shaped, but occasionally with batrachian and saurian outlines. In spite of the immensity of this human mechanism on its surface, the winter landscape wears an impassive look, as if nothing were happening.

Evening closes in, and the Dumb Show is obscured.

## SCENE II

## PARIS. THE TUILERIES

It is Sunday just after mass, and the principal officers of the National Guard are assembled in the Salle des Maréchaux. They stand in an attitude

of suspense, some with the print of sadness on their faces, some with that of perplexity.

The door leading from the Hall to the adjoining chapel is thrown open. Here enter from the chapel with the first notes of the service the EMPEROR NAPOLEON and the EMERSON; and simultaneously from a door opposite MADAME DE MONTESPEROU, the governess, who carries in her arms the KING OF ROMAN, now a fair child between two and three. He is clothed in a miniature uniform of the Guards themselves.

MADAME DE MONTESPEROU brings forward the child and sets him on his feet near his mother. NAPOLEON, with a mournful smile, giving one hand to the boy and the other to MADAME LOUISE, *en famille*, leads them forward. The Guard bursts into cheers.

### NAPOLEON

Gentlemen of the National Guard and friends,  
I have to leave you; and before I fare  
To Heaven knows what of personal destiny,  
I give into your loyal guardianship  
Those dearest in the world to me; my wife,  
The Empress, and my son the King of Rome.—  
I go to shield your roofs and kin from foes  
Who have dared to pierce the fences of your land;  
And knowing that you house those dears of mine,  
I start afar in all tranquillity,  
Stayed by my trust in you proved faithfulness.

(Enthusiastic cheers from the Guard.)

### OFFICERS (with emotion)

We proudly swear to justify the trust!  
And never will we see another sit  
Than you, or yours, on the great throne of France.

### NAPOLEON

I ratify the Empress' regency,  
And re-confirm it on the last year's lines,  
My brother Joseph stoutening her rule  
As the Lieutenant-General of the State.—  
Vex her with no divisions; let regard  
For property, for order, and for France  
Be chief with all. Know, gentlemen, the Allies  
Are drunken with success. Their late advantage  
They have handled wholly for their own gross gain,  
And made a pastime of my agony.

That I go clogged with cares I sadly own;



Yet I go primed with hope ; ay, in despite  
Of a last sorrow that has sunk upon me,—  
The grief of hearing, good and constant friends,  
That my own sister's consort, Naples' king,  
Blazons himself a backer of the Allies,  
And marches with a Neapolitan force  
Against our puissance under Prince Eugène.

The varied operations to ensue  
May bring the enemy largely Paris-wards ;  
But suffer no alarm ; before long days  
I will annihilate by flank and rear  
Those who have risen to trample on our soil ;  
And as I have done so many and proud a time,  
Come back to you with ringing victory !—  
Now, see : I personally present to you  
My son and my successor ere I go.

He takes the child in his arm and carries him round to the officers severally. They are much affected and raise loud cheers.

You stand by him all her ? You swear as much ?

OFFICERS

We do !

NAPOLÉON

This you repeat—you promise it ?

OFFICERS

We promise. May the dynasty live for ever !

Their shouts, which spread to the Carrousel without, are echoed by the soldiers of the Guard assembled there. The EMPRESS is now in tears, and the EMPEROR supports her.

MARIE LOUISE

Such whole enthusiasm I have never known !—  
Not even from the Landwehr of Vienna.

Amid repeated protestations and farewells NAPOLÉON, the EMPRESS, the KING OF ROME, MADAME DE MONTESQUIOU, etc., go out in one direction, and the officers of the National Guard in another.

The curtain falls for an interval.

When it rises again the apartment is in darkness, and its atmosphere chilly. The January night-wind howls without. Two servants enter hastily, and light candles and a fire. The hands of the clock are pointing to three.

The room is hardly in order when the EMPEROR enters, equipped for the

intended journey; and with him, his left arm being round her waist, walks MARIE LOUISE in a dressing-gown. On his right arm he carries the KING OF ROMÉ and in his hand a bundle of papers. COLON BÉRARD and a few members of the household follow.

Reaching the middle of the room, he kisses the child and embraces the EMPRESS, who is tearful, the child weeping likewise. NAPOLÉON takes the papers to the fire, thrusts them in, and watches them consume; then burns other bundles brought by his attendants.

NAPOLÉON (gloomily)

Better to treat them thus; since no one knows  
What comes, or into whose hands he may fall!

MARIE LOUISE

I have an apprehension—unexplained—  
That I shall never see you any more!

NAPOLÉON

Dismiss such fears. You may as well as not.  
As things are doomed to be they will be, dear.  
If shadows must come, let them come as though  
The sun were due and you were trusting to it:  
'Twill teach the world it wrongs in bringing them.

They embrace finally. *Exeunt NAPOLÉON, etc.* Afterwards MARIE LOUISE and the child.

SPIRIT OF THE YEARS

*Her instinct forwardly is keen in cast,  
And yet how limited. True it may be  
They never more will meet; although—to use  
The bounded prophecy I am dowered with—  
The screen that will maintain their severance  
Would pass her own believing; proving it  
No gaol-grille, no scath of scorching war,  
But thin persuasion, pressing on her pulse  
To breed aloofness and a mind averse;  
Until his image in her soul will shape  
Dwarfed as a far Colossus on a plain,  
Or figure-head that smalls upon the main.*

The lights are extinguished and the hall is left in darkness.

SCENE<sup>3</sup> III

THE SAME THE APARTMENTS OF THE EMPRESS

A March morning, verging on seven o'clock, throws its cheerless stare into the private drawing room of MARIE LOUISE, illuminating the gilt furniture to only a feeble shine. Two chamberlains of the palace are there in waiting. They look from the windows and yawn.

FIRST CHAMBERLAIN

Here's a watering for spring hopes! Who would have supposed when the Emperor left, and appointed her Regent, that she and the Regency too would have to scurry after in so short a time!

SECOND CHAMBERLAIN

Was a course decided on last night?

FIRST CHAMBERLAIN

Yes. The Privy Council sat till long past midnight, debating the burning question whether she and the child should remain or not. Some were one way, some the other. She settled the matter by saying she would go.

SECOND CHAMBERLAIN

I thought it might come to that. I heard the alarm beating all night to assemble the National Guard, and I am told that some volunteers have marched out to support Maimont. But they are a mere handful. What can they do?

A clatter of wheels and a clumping and prancing of horses is heard outside the palace. MINVIEL enters, and directs officers of the household, then from her bedroom at the other end MARIE LOUISE, in travelling dress and hat, leading the KING OF ROM, attired for travel likewise. She looks distracted and pale. Next come the DUCHESS OF MONTEBELLIO, lady of honour, the COUNTESS DE LUÇAY, MADAME DE CASTIGLIONI, MADAME DE MONTESQUIOU, ladies of the palace and others, all in travelling trim.

KING OF ROM (plaintively)

Why are we doing these strange things, mamma,  
And what did we get up so early for?

MARIE LOUISE

I cannot, dear, explain. So many events

Enlarge and make so many hours of one,  
That it would be too hard to tell them now.

KING OF ROME

But you know why we are setting out like this?  
Is it because we fear our enemies?

MARIE LOUISE

We are not sure that we are going yet.  
It may be needful; but don't ask me here.  
Some time I'll tell you.

She sits down irresolutely, and bestows recognitions on the assembled officials with a preoccupied air.

KING OF ROME (in a murmur)

I like being here best;  
And I don't want to go I know not where!

MARIE LOUISE

Run, dear, to Mamma 'Quiou and talk to her

(He goes across to MADAME DE MONTESQUIOU.)

I hear that women of the Royalist hope

(to the DUCHESS OF MONTEBELLO)

Have bent them busy in their private rooms  
With working white cockades these several days.—  
Yes—I must go!

DUCHESS OF MONTEBELLO

But why yet, Empress dear?  
We may soon gain good news; some messenger  
Hie from the Emperor or King Joseph hither?

MARIE LOUISE

King Joseph I await. He's gone to eye  
The outposts, with the Ministers of War,  
To learn the scope and nearness of the Allies;  
He should almost be back.

A silence, till approaching feet are suddenly heard outside the door.

Ah, here he comes;

Now we shall know!

Enter precipitately not Joseph but officers of the National Guard and others.

## OFFICERS

Long live the Empress-regent !  
Do not quit Paris, pray, your Majesty.  
Remain, remain. We plight us to defend you !

## MARIE LOUISE (agitated)

Gallant messieurs, I thank you heartily.  
But by the Emperor's biddance I am bound,  
He has vowed he'd liefer see me and my son  
Blanched at the bottom of the smothering Seine  
Than in the talons of the foes of France.—  
To keep us sure from such, then, he ordained  
Our swift withdrawal with the Ministers  
Towards the Loire, if enemies advanced  
In overmastering might. They do advance ;  
Marshals Marmont and Mortier are repulsed,  
And that has come whose hazard he foresaw.  
All is arranged ; the treasure is awheel,  
And papers, seals, and cyphers packed therewith.

## OFFICERS (dubiously)

Yet to leave Paris is to court disaster !

## MARIE LOUISE (with petulance)

I shall do what I say ! . . . I don't know what—  
What *shall* I do !

She bursts into tears and rushes into her bedroom, followed by the young KING and some of her ladies. There is a painful silence, broken by sobbings and expostulations within. Re-enter one of the ladies.

## LADY

She's sorely overthrown ;  
She flings herself upon the bed distraught.  
She says, " My God, let them make up their minds  
To one or other of these harrowing ills,  
And force me to't, and end my agony ! "

An official enters at the main door.

## OFFICIAL.

I am sent here by the Minister of War  
To her Imperial Majesty the Empress.

Re-enter MARIE LOUISE and the KING OF ROME.



DE CANISY

Come now, Monseigneur, come.

He catches up the boy in his arms and prepares to follow the Empress.

KING OF ROME (kicking)

No, no, no! I don't want to go away from my house—I don't want to! Now papa is away I am the master! (He clings to the door as the equestrian is bearing him through it)

DE CANISY

But you must go.

The child's fingers are pulled away. Exit DE CANISY with the KING OF ROME, who is heard screaming as he is carried down the staircase.

MADAME DE MONTESQUIOU

I feel the child is right!

A premonition has enlightened him.

She ought to stay. But, ah, the die is cast!

MADAME DE MONTESQUIOU and the remainder of the party follow, and the room is left empty.

Enter servants hastily.

FIRST SERVANT

Sacred God, where are we to go to for grub and good lying to-night? What are ill-used men to do?

SECOND SERVANT

I tudge like the rest. All the true philosophers are gone, and the middling true are going. I made up my mind like the truest that ever was as soon as I heard the general alarm beat.

THIRD SERVANT

I stay here. No Allies are going to tickle our skins. The storm which roots—Dost know what a metaphor is, comrade? I brim with them at this historic time!

SECOND SERVANT

A weapon of war used by the Cossacks?

THIRD SERVANT

Your imagination will be your ruin some day, my man! It happens to be a weapon of wisdom used by me. My metaphor

is one may'st have met with on the rare times when th'hast been in good society. Here it is : The storm which roots the pine spares the p—s—b—d. Now do ye see ?

## FIRST AND SECOND SERVANTS

Good ! Your teaching, friend, is as sound as true religion ! We'll not go. Hearken to what's doing outside. (Carriages are heard moving. Servants go to the window and look down.) Lord, there's the Duchess getting in. Now the Mistress of the Wardrobe ; now the Ladies of the Palace ; now the Prefects ; now the Doctors. What a time it takes ! There are near a dozen berlines, as I am a patriot ! Those other carriages bear treasure. How quiet the people are ! It is like a funeral procession. Not a tongue cheers her !

## THIRD SERVANT

Now there will be a nice convenient time for a little good victuals and drink, and likewise pickings, before the Allies arrive, thank Mother Molly !

From a distant part of the city bands are heard playing military marches. Guns next resound. Another servant rushes in.

## FOURTH SERVANT

Montmartre is being stormed, and bombs are falling in the Chaussée d'Antin !

[Exit fourth servant.]

THIRD SERVANT (pulling something from his pocket)

Then it is time for me to gird my armour on.

## SECOND SERVANT

What hast there ?

Third servant holds up a crumpled white cockade and sticks it in his hair. The firing gets louder.

## FIRST AND SECOND SERVANTS

Hast got another ?

THIRD SERVANT (pulling out more)

Ay—here they are ; at a price.

The others purchase cockades of third servant. A military march is again heard. Re-enter fourth servant.



## FOURTH SERVANT

The city has capitulated! The Allied sovereigns, so it is said, will enter in grand procession to-morrow: the Prussian cavalry first, then the Austrian foot, then the Russian and Prussian foot, then the Russian horse and artillery. And to cap all, the people of Paris are glad of the change. They have put a rope round the neck of the statue of Napoléon on the column of the Grand Army, and are amusing themselves with twitching it and crying "S:range the tyrant!"

## SECOND SERVANT

Well, well! There's rich colours in this kaleidoscopic world!

## THIRD SERVANT

And there's comedy in all things—when they don't concern you. Another glorious time among the many we've had since eighty-nine. We have put our armour on none too soon. The Bourbons for ever!

[He leaves, followed by first and second servants.]

## FOURTH SERVANT

My faith, I think I'll turn Englishman in my older years, where there's not these trying changes in the Constitution!

[Follows the others.]

The Allies' military march waxes louder as the scene shuts.

## SCENE IV

## FONTAINEBLEAU. A ROOM IN THE PALACE

NAPOLÉON is discovered walking impatiently up and down, and glancing at the clock every few minutes.

Enter NEY.

NAPOLÉON (without a greeting)

Well—the result? Ah, but your looks display

A leaden dawning to the light you bring!

What—not a regency? What—not the Empress

To hold it in trusteeship for my son?

NEY

Sire, things like revolutions turn not back,  
But go straight on. Imperial governance  
Is confined for your family and yourself !  
It is declared that military repose,  
And France's well-doing, demand of you  
Your abdication—unconditioned, sheer.  
This verdict of the sovereigns cannot change,  
And I have pushed on hot to let you know.

NAPOLÉON (with repression)

I am obliged to you. You have told me promptly !—  
This was to be expected. I had learnt  
Of Marmont's late defection, and the Sixth's ;  
The consequence I easily inferred.

NEY

The Paris folk are flaked with white cockades ;  
Tricolors choke the kennels. Rapturously  
They clamour for the Bourbons and for peace.

NAPOLÉON (coldly)

I could give Paris peace as well as they !

NEY (dubiously)

Well, sire, you did not. And I should assume  
They have judged the future by the accustomed past.

NAPOLÉON (tartly)

I can draw inferences without assistance !

NEY (persisting)

They see the brooks of blood that have flowed forth ;  
They feel their own bereavements ; so their mood  
Asked no deep reasoning for its geniture.

NAPOLÉON

I have no remarks to make on that just now.  
I'll think the matter over. You shall know  
By noon to-morrow my definitive.

NEY (turning to go)

I trust my saying what had to be said  
Has not affronted you ?

NAPOLÉON (bitterly)

No ; but your haste  
In doing it has galled me, and has shown me  
A heart that heaves no longer in my cause !  
The skilled coquetting of the Government  
Has nearly won you from old fellowship ! . . .  
Well ; till to-morrow, marshal, then, Adieu.

[NEY goes.]

Enter CAULAINCOURT and MACDONALD.

Ney has got here before you ; and, I deem,  
Has truly told me all ?

CAULAINCOURT

We thought at first  
We should have had success. But fate said No ;  
And abdication, making no reserves,  
Is, sire, we are convinced, with all respect,  
The only road, if you care not to risk  
The Empress' loss of every dignity,  
And magnified misfortunes thrown on France.

NAPOLÉON

I have heard it all ; and don't agree with you.  
My assets are not quite so beggarly  
That I must close in such a shameful bond !  
What—do you rate as nought that I am yet  
Full fifty thousand strong, with Augereau,  
And Soult, and Suchet true, and many more ?  
I still may know to play the Imperial game  
As well as Alexander and his friends !  
So—you will see. Where are my maps ?—eh, where ?  
I'll trace campaigns to come ! Where's paper, ink,  
To schedule all my generals and my means !

CAULAINCOURT

Sire, you have not the generals you suppose.

## MACDONALD

And if you had, the mere anatomy  
Of a real army, sire, that's left to you,  
Must yield the war. A bad example tells.

## NAPOLÉON

Ah—from your manner it is worse, I see,  
Than I cognize! . . . O Marmont, Marmont,—yours,  
Yours was the bad sad lead!—I treated him  
As if he were a son!—defended him,  
Made him a marshal out of sheer affection,  
Built, as 'twere rock, on his fidelity!  
“Forsake who may,” I said, “I still have him.”  
Child that I was, I looked for faith in friends! . . .

Then be it as you will. Ney's manner shows  
That even he inclines to Bourbonry.—  
I faint to leave France thus—curtailed, pared down  
From her late spacious borders. Of the whole  
This is the keenest sword that pierces me. . . .  
But all's too late: my course is closed, I see.  
I'll do it—now. Call in Bertrand and Ney;  
Let them be witness to my finishing!

In much agitation he goes to the writing-table and begins drawing up a paper. BERTRAND and NEY enter; and behind them are seen through the doorway the faces of CONSTANT the valet, ROUSTAN the Mamluke, and other servants. All wait in silence till the EMPEROR has done writing. He turns in his seat without looking up.

## NAPOLÉON (reading)

“It having been declared by the Allies  
That the prime obstacle to Europe's peace  
Is France's empery by Napoléon,  
This ruler, faithful to his oath of old,  
Renounces for himself and for his heirs  
The throne of France and that of Italy;  
Because no sacrifice, even of his life,  
Is he averse to make for France's gain.”  
—And hereto do I sign. (He turns to the table and signs.)

The marshals, moved, rush forward and seize his hand.

Mark, marshals, here;

It is a conquering foe I covenant with,  
And not the traitors at the Tuileries

Who call themselves the Government of France !  
 Caulaincourt, go to Paris as before,  
 Ney and Macdonald too, and hand in this  
 To Alexander, and to him alone.

He gives the document, and bids them adieu almost without speech  
 The marshals and others go out. NAPOLÉON continues sitting with his chin  
 on his chest.

An interval of silence There is then heard in the corridor a sound of  
 whetting Enter ROUSTAN the Maneluke, with a whetstone in his belt and  
 a sword in his hand.

ROUSTAN

After this fall, your Majesty, 'tis plain  
 You will not choose to live ; and knowing this  
 I bring to you my sword.

NAPOLÉON (with a nod)

I see you do,

Roustan.

ROUSTAN

Will you, sire, use it on yourself,  
 Or s' all I pass it through you ?

NAPOLÉON (coldly)

Neither plan  
 Is quite expedient for the moment, man.

ROUSTAN

Neither ?

NAPOLÉON

There may be, in some suited time,  
 Some cleaner means of carrying out such work.

ROUSTAN

Sire, you refuse ? Can you support vile life  
 A moment on such terms ? Why then, I pray,  
 Dispatch me with the weapon, or dismiss me.  
 (He holds the sword to NAPOLÉON, who shakes his head )  
 I live no longer under such disgrace !

[Exit ROUSTAN haughtily

NAPOLÉON vents a sardonic laugh, and throws himself on a sofa, where  
 he by and by falls asleep

The door is softly opened ROUSTAN and CONSTANT peep in.

CONSTANT

To-night would be as good a time to go as any. He will sleep there for hours. I have my few francs safe, and I deserve them ; for I have stuck to him honourably through fourteen trying years

ROUSTAN

How many francs have you secured ?

CONSTANT

Well—more than you can count in one breath, or even two.

ROUSTAN

Where ?

CONSTANT

In a hollow tree in the Forest. And as for *your* reward, you can easily get the keys of that cabinet, where there are more than enough francs to equal mine. He will not have them, and you may as well take them as strangers.

ROUSTAN

It is not money that I want, but honour. I leave, because I can no longer stay with self-respect.

CONSTANT

And I because there is no other such valet in the temperate zone, and it is for the good of society that I should not be wasted here.

ROUSTAN

Well, as you propose going this evening I will go with you, to lend a symmetry to the drama of our departure. Would that I had served a more sensitive master ! He sleeps there quite indifferent to the dishonour of remaining alive !

NAPOLÉON shows signs of waking. CONSTANT and ROUSTAN disappear. NAPOLÉON slowly sits up.

NAPOLÉON

Here the scene lingers still ! Here linger I ! . . .  
Things could not have gone on as they were going ;  
I am amazed they kept their course so long.  
But long or short they have ended now—at last !  
(Footsteps are heard passing through the court without.)

Hark at them leaving me ! So politic rats  
Desert the ship that's doomed. By morrow-dawn  
I shall not have a man to shake my bed  
Or say good-morning to !

## SPIRIT OF THE YEARS

*Herein behold  
How heavily grinds the Will upon his brain,  
His halting hand, and his unlighted eye.*

## SPIRIT IRONIC

*A picture this for kings and subjects too !*

## SPIRIT OF THE PITIES

*Yet is it but Napoléon who has failed.  
The pale pathetic peoples still plod on  
Through hoodwinkings to light !*

## NAPOLÉON (rousing himself)

This now must close.  
Roustan misunderstood me, though his hint  
Serves as a fillip to a flaccid brain. . . .  
—How gild the sunset sky of majesty  
Better than by the act esteemed of yore ?  
Plutarchian heroes outstayed not their fame,  
And what nor Brutus nor Themistocles  
Nor Cato nor Mark Antony survived,  
Why, why should I ? Sage Cabanis, you primed me !

He unlocks a case, takes out a little bag containing a phial, pours from it a liquid into a glass, and drinks. He then lies down and falls asleep again.

Re-enter CONSTANT softly with a bunch of keys in his hand. On his way to the cabinet he turns and looks at NAPOLÉON. Seeing the glass and a strangeness in the EMPEROR, he abandons his object, rushes out, and is heard calling.

Enter MARET and BERTRAND.

## BERTRAND (shaking the Emperor)

What is the matter, sire ? What's this you've done ?

## NAPOLÉON (with difficulty)

Why did you interfere !—But it is well ;  
Call Caulaincourt. I'd speak with him a trice  
Before I pass.

[MARET hurries out.

*Enter IVAN the physician, and presently CAULAINCOURT.*

Ivan, renew this dose ;  
'Tis a slow workman, and requires a fellow ;  
Age has impaired its early promptitude.

IVAN shakes his head and rushes away distracted. CAULAINCOURT seizes NAPOLÉON's hand.

CAULAINCOURT

Why should you bring this cloud upon us now !

NAPOLÉON

Restrain your feelings. Let me die in peace.—  
My wife and son I recommend to you ;  
Give her this letter, and the packet there.  
Defend my memory, and protect their lives.

(*They shake him. He vomits.*)

CAULAINCOURT

He's saved—for good or ill—as may betide !

NAPOLÉON

God—here how difficult it is to die :  
How easy on the passionate battle-plain !

They open a window and carry him to it. He mends.  
Fate has resolved what man could not resolve.  
I must live on, and wait what Heaven may send !

MACDONALD and other marshals re-enter. A letter is brought from MARIE LOUISE. NAPOLÉON reads it, and becomes more animated.

They are well ; and they will join me in my exile.  
Yes : I will live ! The future who shall spell ?  
My wife, my son, will be enough for me.—  
And I will give my hours to chronicling  
In stately words that stir futurity  
The might of our unmatched accomplishments ;  
And in the tale immortalize your names  
By linking them with mine.

He soon falls into a convalescent sleep. The marshals, etc., go out.  
The room is left in darkness.



## SCENE V

## BAYONNE. THE BRITISH CAMP

The foreground is an elevated stretch of land, dotted over in rows with the tents of the Peninsular army. On a parade immediately beyond the tents the infantry are drawn up, awaiting something. Still farther back, behind a brook, are the French soldiery, also ranked in the same manner of reposeful expectation. In the middle distance we see the town of Bayonne, standing within its zigzag fortifications at the junction of the river Adour with the Nive.

On the other side of the Adour rises the citadel, a fortified angular structure standing detached. A large and brilliant tricolor flag is waving indolently from a staff on the summit. The Bay of Biscay, into which the Adour flows, is seen on the left horizon as a level line.

The stillness observed by the soldiery of both armies, and by everything else in the scene except the flag, is at last broken by the firing of a signal-gun from a battery in the town wall. The eyes of the thousands present rivet themselves on the citadel. Its waving tricolor moves down the flagstaff and disappears.

## THE REGIMENTS (unconsciously)

Ha-a-a-a!

In a few seconds there shoots up the same staff another flag—one intended to be white, but having apparently been folded away a long time, it is mud-colored and dingy.

From all the guns on the city fortifications a salute peals out. This is responded to by the English infantry and artillery with a *feu de joie*.

## THE REGIMENTS

Hurrah h h-h!

The various battalions are then marched away in their respective directions, and dismissed to their tents. The Bourbon standard is hoisted everywhere, beside those of England, Spain, and Portugal.

The scene shuts.

## SCENE VI

## A HIGHWAY IN THE OUTSKIRTS OF AVIGNON

The Rhone, the old city walls, the Rocher des Doms and its edifices, appear at the back plane of the scene under the grey light of dawn. In the foreground several postillions and ostlers with relays of horses are waiting by the roadside, gazing northward and listening for sounds. A few loungers have assembled.

## FIRST POSTILION

He ought to be nigh by this time. I should say he'd be very

glad to get to this here Isle of Elba, wherever it may be, if words be true that he's treated to such ghastly compliments on's way!

## SECOND POSTILLION

Blast-me-blue, I don't care what happens to him! Look at Joachim Murat, him that's made King of Naples; a man who was only in the same line of life as ourselves, born and bred in Cahors, out in Perigord, a poor little whindling place not half as good as our own. Why should he have been lifted up to king's anointment, and we not even have had a rise in wages? That's what I say.

## FIRST POSTILLION

But now, I don't find fault with that dispensation in particular. It was one of our calling that the Emperor so honoured, after all, when he might have anointed a tinker, or a ragman, or a street woman's pensioner even. Who knows but that we should have been kings too, but for my crooked legs and your running pole-wound?

## SECOND POSTILLION

We kings? Kings of the underground country, then, by this time, if we hadn't been too rotten-fleshed to follow the drum. However, I'll think over your defence, and I don't mind riding a stage with him, for that matter, to save him from them that mean mischief here. I've lost no sons by his battles, like some others we know.

Enter a TRAVELLER on horseback.

Any tidings along the road, sir, of the Emperor Napoléon that was?

## TRAVELLER

Tidings verily! He and his escort are threatened by the mob at every place they come to. A returning courier I have met tells me that at an inn a little way beyond here they have strung up his effigy to the sign-post, smeared it with blood, and placarded it "The Doom that awaits Thee!" He is much delayed by such humorous insults. I have hastened ahead to escape the uproar.

## SECOND POSTILLION

I don't know that you have escaped it. The mob has been waiting up all night for him here.

## MARKET-WOMAN (coming up)

I hope by the Virgin, as 'a called herself, that there'll be no riots here! Though I have not much pity for a man who could treat his first wife as he did, and that's my real feeling. He might at least have kept them both on, for half a husband is better than none for poor women. But I'd show mercy to him, that's true, rather than have my stall upset, and messes in the streets wi' folks' brains, and stabbings, and I don't know what all!

## FIRST POSTILLION

If we can do the horsing quietly out here, there will be none of that. He'll dash past the town without stopping at the inn where they expect to waylay him.—Hark, what's this coming?

An approaching cottage is heard. Two couriers enter, then a carriage containing GENERAL DROUOT; then a carriage with NAPOLEON and BERTRAND; then others with the Commissioners of the Powers,—all on the way to Elba.

The carriages halt, and the change of horses is set about instantly. But before it is half completed BONAPARTE'S arrival gets known, and throngs of men and women armed with sticks and hammers rush out of Avignon and surround the carriages.

## POPULACE

Ogre of Corsica! Odious tyrant! Down with Nicholas!

BERTRAND (looking out of carriage)

Silence, and doff your hats, you ill-mannered devils!

POPULACE (scornfully)

Listen to him! Is that the Corsican? No; where is he? Give him up; give him up! We'll pitch him into the Rhone!

Some cling to the wheels of NAPOLEON'S carriage, while others, more distant, throw stones at it. A stone breaks the carriage window.

OLD WOMAN (shaking her fist)

Give me back my two sons, murderer! Give me back my children, whose flesh is rotting on the Russian plains!

POPULACE

Ay; give us back our kin—our fathers, our brothers, our sons—victims to your cursed ambition!

One of the mob seizes the carriage door-handle and tries to unfasten it. A valet of BONAPARTE'S seated on the box draws his sword and threatens to

cut the man's arm off. The doors of the Commissioners' coaches open, and SIR NEIL CAMPBELL, GENERAL KOLLER, and COUNT SCHUVALOFF—the English, Austrian, and Russian Commissioners—jump out and come forward.

## CAMPBELL

Keep order, citizens ! Do you not know  
That the ex-Emperor is wayfaring  
To a lone isle, in the Allies' sworn care,  
Who have given a pledge to Europe for his safety ?  
His fangs being drawn, he is left powerless now  
To do you further harm.

## SCHUVALOFF

People of France  
Can you insult so miserable a being ?  
He who gave laws to a cowed world stands now  
At that world's beck, and asks its charity.  
Cannot you see that merely to ignore him  
Is the worst ignominy to tar him with,  
By showing him he's no longer dangerous ?

## OLD WOMAN

How do we know the villain mayn't come back ?  
While there is life, my faith, there's mischief in him !

Enter an officer with the Town-guard.

## OFFICER

Citizens, I am a zealot for the Bourbons,  
As you well know. But wanton breach of faith  
I will not brook. Retire !

The soldiers drive back the mob and open a passage forward. The Commissioners re-enter their carriages. NAPOLÉON puts his head out of his window for a moment. He is haggard, shabbily dressed, yellow-faced, and wild-eyed.

## NAPOLÉON

I thank you, captain ;  
Also your soldiery : a thousand thanks !  
(To Bertrand within) My God, these people of Avignon here  
Are headstrong fools, like all Provençal folk.  
—I won't go through the town !

## BERTRAND

We'll round it, sire ;

And then, as soon as we get past the place,  
You must disguise for the remainder miles.

NAPOLÉON

I'll mount the white cockade if they invite me !  
What does it matter if I do or don't ?  
In Europe all is past and over with me. . . .  
Yes—all is lost in Europe for me now !

BERTRAND

I fear so, sire.

NAPOLÉON (after some moments)

But Asia waits a man,  
And—who can tell ?

OFFICER OF GUARD (to postillions)

Ahead now at full speed,  
And slacken not till you have slipped the town.

The postillions urge the horses to a gallop, and the carriages are out of sight in a few seconds.

The scene shuts.

## SCENE VII

MALMAISON. THE EMPRESS JOSÉPHINE'S BEDCHAMBER

The walls are in white panels with gilt mouldings, and the furniture is upholstered in white silk with needle-worked flowers. The long windows and the bed are similarly draped, and the toilet service is of gold. Through the panes appears a broad flat lawn adorned with vases and figures on pedestals, and entirely surrounded by trees—just now in their first fresh green under the morning rays of Whitsunday. The notes of an organ are audible from a chapel below, where the Pentecostal Mass is proceeding.

JOSÉPHINE lies in the bed in an advanced stage of illness, the ABBÉ BERTRAND standing beside her. Two ladies-in-waiting are seated near. By the door into the ante-room, which is ajar, HOREAU the physician-in-ordinary and BOURDOIS the consulting physician are engaged in a low conversation.

HOREAU

Lamoureux says that leeches would have saved her  
Had they been used in time, before I came.  
In that case, then, why did he wait for me ?

## BOURDOIS

Such whys are now too late! She is past all hope.  
I doubt if aught had helped her. Not disease,  
But heart-break and repinings are the blasts  
That wither her long bloom. Soon we must tell  
The Queen Hortense the worst, and the Viceroy.

## HOREAU

Her death was made the easier task for grief  
(As I regarded more than probable)  
By her rash rising from a sore-sick bed  
And donning thin and dainty May attire  
To hail King Frederick-William and the Tsar  
As banquet-guests, in the old regnant style.  
A woman's innocent vanity!—but how dire.  
She argued that amenities of State  
Compelled the effort, since they had honoured her  
By offering to come. I stood against it,  
Pleaded and reasoned, but to no account.  
Poor woman, what she did or did not do  
Was of small moment to the State by then!  
The Emperor Alexander has been kind  
Throughout his stay in Paris. He came down  
But yester-eve, of purpose to inquire.

## BOURDOIS

Wellington is in Paris, too, I learn,  
After his wasted battle at Toulouse

## HOREAU

Has his Peninsular army come with him?

## BOURDOIS

I hear they have shipped it to America,  
Where England has another war on hand.  
We have armies quite sufficient here already—  
Plenty of cooks for Paris broth just now!  
—Come, call we Queen Hortense and Prince Eugène.

[Exit physicians.]

The ABBL BLERAND also goes out. JOSÉPHINE murmurs faintly.

FIRST LADY (going to the bedside)  
I think I heard you speak, your Majesty?

JOSÉPHINE  
I asked what hour it was—if dawn or eve?

FIRST LADY  
Ten in the morning, Madame. You forget  
You asked the same but a brief while ago.

JOSÉPHINE  
Did I? I thought it was so long ago! . .  
I wished to go to Elba with him much,  
But the Allies prevented me. And why?  
I would not have disgraced him, or themselves!  
I would have gone to him at Fontainebleau,  
With my eight horses and my household train  
In dignity, and quitted him no more. . . .  
Although I am his wife no longer now,  
I think I should have gone in spite of them,  
Had I not feared perversions might be sown  
Between him and the woman of his choice  
For whom he sacrificed me.

SECOND LADY  
It is more  
Than she thought fit to do, your Majesty.

JOSÉPHINE  
Perhaps she was influenced by her father's ire,  
Or diplomatic reasons told against her.  
And yet I was surprised she should allow  
Aught secondary on earth to hold her from  
A husband she has outwardly, at least,  
Declared attachment to.

FIRST LADY  
Especially  
With ever one at hand—his son and hers—  
Reminding her of him.

## JOSÉPHINE

Yes. . . . Glad am I  
I saw that child of theirs, though only once.  
But—there was not full truth—not quite, I fear—  
In what I told the Emperor that day  
He led him in to me at Bagatelle,  
That 'twas the happiest moment of my life.  
I ought not to have said it. No! Forsooth  
My feeling had too, too much gall in it  
To let truth shape like that!—I also said  
That when my arms were round him I forgot  
That I was not his mother. So spoke I,  
But oh me,—I remembered it too well!—  
He was a lovely child; in his fond pite  
His father's voice was eloquent. One might say  
I am well punished for my sins against him!

## SECOND LADY

You have harmed no creature, madame; much less him!

## JOSÉPHINE

O but you don't quite know! . . . My coqueries  
In our first married years nigh racked him through.  
I cannot think how I could wax so wicked! . . .  
He begged me come to him in Italy,  
But I liked flirting in fair Paris best,  
And would not go. The independent spouse  
At that time was myself; but afterwards  
I grew to be the captive, he the free.  
Always 'tis so: the man wins finally!  
My faults I've ransomed to the bottom sou  
If ever a woman did! . . . I'll write to him—  
I must—again, so that he understands.  
Yes, I'll write now. Get me a pen and paper.

## FIRST LADY (to Second Lady)

'Tis futile! She is too far gone to write;  
But we must humour her.

They fetch writing materials. On returning to the bed they find her motionless. Enter EUGÈNE and QUEEN HORTENSE. Seeing the state their mother is in, they fall down on their knees by her bed. JOSÉPHINE recognizes them and smiles. Anon she is able to speak again.



JOSÉPHINE (*faintly*)

I am dying, dears ;  
 And do not mind it—notwithstanding that  
 I feel I die regretted. You both love me'—  
 And as for Fiance, I ever have desired  
 Her welfare, as you know—have wrought all things  
 A woman's scope could reach to forward it. . . .  
 And to you now who watch my ebbing here,  
 Declare I that Napoléon's first-chose wife  
 Has never caused her land a needless tear.  
 Tell him—these things I have said—bear him my love—  
 Tell him—I could not write !

An interval. She spasmodically flings her arms over her son and daughter, lets them fall, and becomes unconscious. They fetch a looking-glass, and find that her breathing has ceased. The clock of the Château strikes noon.

The scene is veiled.

## SCENE VIII

### LONDON. THE OPERA-HOUSE

The house is lighted up with a blaze of wax candles, and a State performance is about to begin in honour of the Allied sovereigns now on a visit to England to celebrate the Peace. Peace-devices adorn the theatre. A band can be heard in the street playing "The White Cockade."

An extended Royal box has been formed by removing the partitions of adjoining boxes. It is empty as yet, but the other parts of the house are crowded to excess, and somewhat disorderly, the interior doors having been broken down by besiegers, and many people having obtained admission without payment. The prevalent costume of the ladies is white satin and diamonds, with a few in lilac.

The curtain rises on the first act of the opera of "Aristodemo," MADAME GRASSINI and SIGNOR TRAVILZINI being the leading voices. Scarcely a note of the performance can be heard amid the exclamations of persons half suffocated by the pressure.

At the end of the first act there follows a *développement*. The curtain having fallen, a silence of expectation succeeds. It is a little past ten o'clock.

Enter the Royal box the PRINCE REGENT, accompanied by the EMPEROR ALEXANDER OF RUSSIA, demonstrative in manner now as always, the KING OF PRUSSIA, with his mien of reserve, and many minor ROYAL PERSONAGES of Europe. There are moderate acclamations. At their back and in neighbouring boxes LORD LIVERPOOL, LORD CASTLEREAGH, officers in the suite of the sovereigns, interpreters, and others take their places.

The curtain rises again, and the performers are discovered drawn up in line on the stage. They sing "God save the King." The sovereigns stand up, bow, and resume their seats amid more applause.

A VOICE (from the gallery)

Prinny, where's your wife? (Confusion.)

EMPEROR OF RUSSIA (to Regent)

To which of us is the inquiry addressed, Prince?

PRINCE REGENT

To you, sire, depend upon't—by way of compliment.

The second act of the Opera proceeds.

EMPEROR OF RUSSIA

Any later news from Elba, sir?

PRINCE REGENT

Nothing more than rumours, which, 'pon my honour, I can hardly credit. One is that Bonaparte's valet has written to say that the ex-Emperor is becoming imbecile, and is an object of ridicule to the inhabitants of the island.

KING OF PRUSSIA

A blessed result, sir, if true. If he is not imbecile he is worse—planning how to involve Europe in another war. It was a short-sighted policy to offer him a home so near as to ensure its becoming a hot-bed of intrigue and conspiracy in no long time!

PRINCE REGENT

The ex-Empress, Marie-Louise, hasn't joined him after all, I learn. Has she remained at Schönbrunn since leaving France, sires?

EMPEROR OF RUSSIA

Yes, sir; with her son. She must never go back to France. Metternich and her father will know better than let her do that. Poor young thing, I am sorry for her all the same. She would have joined Napoléon if she had been left to herself.—And I was sorry for the other wife, too. I called at Malmaison a few days before she died. A charming woman! *She* would have gone to Elba or to the devil with him. Twenty thousand people crowded down from Paris to see her lying in state last week.

PRINCE REGENT

Pity she didn't have a child by him, by God.

## KING OF PRUSSIA

I don't think the other one's child is going to trouble us much. But I wish Bonaparte himself had been sent farther away.

## PRINCE REGENT

Some of our Government wanted to pack him off to St. Helena—an island somewhere in the Atlantic, or Pacific, or Great South Sea. But they were over-ruled. 'Twould have been a surer game.

## EMPEROR OF RUSSIA

One hears strange stories of his sayings and doings. Some of my people were telling me to-day that he says it is to Austria that he really owes his fall, and that he ought to have destroyed her when he had her in his power.

## PRINCE REGENT

Dammy, sire, don't ye think he owes his fall to his ambition to humble England by the rupture of the Peace of Amiens, and trying to invade us, and wasting his strength against us in the Peninsula?

## EMPEROR OF RUSSIA

I incline to think, with the greatest deference, that it was Moscow that broke him.

## KING OF PRUSSIA

The rejection of my conditions in the terms of peace at Prague, sires, was the turning-point towards his downfall.

Enter a box on the opposite side of the house the PRINCESS OF WALES, attended by LADY CHARLOTTE CAMPBELL, SIR W. GELL, and others. Louder applause now rings through the theatre, drowning the sweet voice of the GRASSINI in "Aristodemo."

## LADY CHARLOTTE CAMPBELL

It is meant for your Royal Highness!

## PRINCESS OF WALES

I don't think so, my dear. Punch's wife is nobody when Punch himself is present.

## LADY CHARLOTTE CAMPBELL

I feel convinced that it is by their looking this way.

SIR W. GELL

Surely, ma'am, you will acknowledge their affection? Otherwise we may be hissed.

PRINCESS OF WALES

I know my business better than to take that morsel out of my husband's mouth. There—you see he enjoys it! I cannot assume that it is meant for me unless they call my name.

The PRINCE REGENT rises and bows, the TSAR and the KING OF PRUSSIA doing the same.

LADY CHARLOTTE CAMPBELL

He and the others are bowing to you, ma'am!

PRINCESS OF WALES

Mine God, then; I will bow too! (She rises and bends to them.)

PRINCE REGENT

She thinks we rose on her account.—A damn fool! (Aside.)

EMPEROR OF RUSSIA

What—didn't we? I certainly rose in homage to her.

PRINCE REGENT

No, sire. We were supposed to rise to the repeated applause of the people.

EMPEROR OF RUSSIA

H'm. Your customs sir, are a little puzzling. . . . (To the King of Prussia.) A fine-looking woman! I must call upon the Princess of Wales to-morrow.

KING OF PRUSSIA

I shall, at any rate, send her my respects by my chamberlain.

PRINCE REGENT (stepping back to Lord Liverpool)

By God, Liverpool, we must do something to stop 'em! They don't know what a laughing-stock they'll make of me if they go to her. Tell 'em they had better not.

LIVERPOOL

I can hardly tell them now, sir, while we are celebrating the Peace and Wellington's victories.

## PRINCE REGENT

Oh, damn the peace, and damn the war, and damn Boney, and damn Wellington's victories!—the question is, how am I to get over this infernal woman!—Well, well,—I must write, or send Tyrwhitt to-morrow morning, begging them to abandon the idea of visiting her for politic reasons.

The Opera proceeds to the end, and is followed by a hymn and chorus laudatory of peace. Next a new ballet by MONSIEUR VESTRIS, in which M. ROZIER and MADAME ANGIOLINI dance a pas-de-deux. Then the Sovereigns leave the theatre amid more applause.

The pit and gallery now call for the PRINCESS OF WALES unmistakably. She stands up and is warmly acclaimed, returning three stately curtseys.

## A VOICE

Shall we burn down Carlton House, my dear, and him in it?

## PRINCESS OF WALES

No, my good folks! Be quiet. Go home to your beds, and let me do the same.

After some difficulty she gets out of the house. The people thin away. As the candle-snuffers extinguish the lights a shouting is heard without.

## VOICES OF CROWD

Long life to the Princess of Wales! Three cheers for a woman wronged!

The Opera-house becomes lost in darkness.

## ACT FIFTH

## SCENE I

## ELBA. THE QUAY, PORTO FERRAJO

Night descends upon a beautiful blue cove, enclosed on three sides by mountains. The port lies towards the western (right-hand) horn of the concave, behind it being the buildings of the town; their long white walls and rows of windows rise tier above tier on the steep incline at the back, and are intersected by narrow alleys and flights of steps that lead up to forts on the summit.

Upon a rock between two of these forts stands the Palace of the Mulini, NAPOLEON'S residence in Ferrajo. Its windows command the whole town and port.

## CHORUS OF IRONIC SPIRITS (aerial music)

*The Congress of Vienna sits,  
And war becomes a war of wits,  
Where every Power perpend withal  
Its ducs as large, its friends as small;  
Till Priests of Peace prepare once more  
To fight as they have fought before!*

*In Paris there is discontent;  
Medals are wrought that represent  
One now unnamed. Men whisper, "He  
Who once has been, again will be!"*

## DUMB SHOW

Under cover of the dusk there assembles in the bay a small flotilla comprising a brig called *l'Inconstant* and several lesser vessels.

## SPIRIT OF RUMOUR

*The guardian on behalf of the Allies  
Absents himself from Elba. Slow surmise  
Too vague to pen, too actual to ignore,  
Have strained him hour by hour, and more and more.  
He takes the sea to Florence, to declare  
His doubts to Austria's ministrator there.*

## SPIRIT IRONIC

*When he returns, Napoléon will be—where?*

Boats put off from these ships to the quay, where are now discovered to have silently gathered a body of grenadiers of the Old Guard. The faces of DROUOT and CAMBROUX are revealed by the occasional flick of a lantern to be in command of them. They are quietly taken aboard the brig, and a number of men of different arms to the other vessels.

## CHORUS OF RUMOURS (aerial music)

*Napoléon is going,  
And nought will prevent him;  
He snatches the moment  
Occasion has lent him!*

*And what is he going for,  
Worn with war's labours?  
—To reconquer Europe  
With seven hundred sabres.*

About eight o'clock we observe that the windows of the Palace of the Mulini are lighted and open and that two women sit at them the EMPRESS mother and the PRINCESS PAULINE. They wave adieu to some one below, and in a short time a little open low wheeled carriage, drawn by the PRINCESS PAULINE'S two ponies, descends from the house to the port. The crowd exclaims "The Emperor!" NAPOLEON appears in his grey great-coat, and is much fatter than when he left France. BERNARD sits beside him.

He quickly alights and enters the waiting boat. It is a tense moment. As the boat rows off the sailors sing the Marseillaise, and the gathered inhabitants join in. When the boat reaches the brig its sailors join in also, and shout "Paris or death!" Yet the singing has a melancholy cadence. A gun fires as a signal of departure. The night is warm and balmy for the season. Not a breeze is there to stir a sail, and the ships are motionless.

#### CHORUS OF RUMOURS

*Haste is salvation;  
And still he stays waiting;  
The calm plays the tyrant,  
His venture belating!*

*Should the corvette return  
With the anxious Scotch colonel,  
Escape would be frustrate,  
Retention eternal.*

Four aching hours are spent thus. NAPOLEON remains silent on deck, looking at the town lights, whose reflections bore like augurs into the waters of the bay. The sails hang flaccidly. Then a feeble breeze, then a strong south wind, begins to belly the sails; and the vessels move.

#### CHORUS OF RUMOURS

*The south wind, the south wind,  
The south wind will save him,  
Embaying the frigate  
Whose speed would enslave him;  
Restoring the Empire  
That fortune once gave him!*

The moon rises, and the ships silently disappear over the horizon as it mounts higher into the sky.

### SCENE II

#### VIENNA. THE IMPERIAL PALACE

The fore part of the scene is the interior of a dimly lit gallery with an openwork screen or grille on one side of it that commands a bird's eye view of the grand saloon below. At present the screen is curtained. Sounds of

music and applause in the saloon ascend into the gallery, and an irradiation from the same quarter shines up through chinks in the curtains of the grille.

*Enter the gallery MARIE LOUISE and the COUNTESS OF BRIGNOLE, followed by the COUNT NEIPPERG, a handsome man of forty two with a bandage over one eye.*

COUNTESS OF BRIGNOLE

Listen, your Majesty. You gather all  
As well as if you moved amid them there,  
And are advantaged with free scope to flit  
The moment the scene palls.

MARIE LOUISE

Ah, my dear friend,  
To put it so is flower-sweet of you ;  
But a fallen Empress, doomed to furtive peeps  
At scenes her open presence would unhinge,  
Reads not much interest in them ! Yet, in truth,  
'Twas gracious of my father to arrange  
This glimpse-hole for my curiosity.  
—But I must write a letter ere I look ;  
You can amuse yourself with watching them.—  
Count, bring me pen and paper. I am told  
Madame de Montesquiou has been distressed  
By some alarm ; I write to ask its shape.

NEIPPERG spreads writing materials on a table, and MARIE LOUISE sits. While she writes he stays near her. MADAME DE BRIGNOLE goes to the screen and parts the curtains.

The light of a thousand candles blazes up into her eyes from below. The great hall is decorated in white and silver, enriched by evergreens and flowers. At the end a stage is arranged, and Tableaux Vivants are in progress thereon, representing the history of the House of Austria, in which figure the most charming women of the Court.

There are present as spectators nearly all the notables who have assembled for the Congress, including the EMPEROR OF AUSTRIA himself, his gay wife, who quite eclipses him, the EMPEROR ALEXANDER, the KING OF PRUSSIA—still in the mourning he has never abandoned since the death of QUEEN LOUISA,—the KING OF BAVARIA and his son, METTERNICH, TALLEYRAND, WELLINGTON, NESSELRODE, HARDENBERG ; and minor princes, ministers, and officials of all nations.

COUNTESS OF BRIGNOLE (suddenly from the grille)

Something has happened—so it seems, madame !  
The Tableau gains no heed from them, and all  
Turn murmuring together.



MARIE LOUISE

What may it be ?

She rises with languid curiosity, and COUNT NEIPPERG adroitly takes her hand and leads her forward. All three look down through the grille.

NEIPPERG

Some strange news, certainly, your Majesty,  
Is being discussed.—I'll run down and inquire.

MARIE LOUISE (playfully)

Nay—stay you here. We shall learn soon enough.

NEIPPERG

Look at their faces now. Count Metternich  
Stares at Prince Talleyrand—no muscle moving.  
The King of Prussia blinks bewilderedly  
Upon Lord Wellington.

MARIE LOUISE (concerned)

Yes ; so it seems. . . .

They are thunderstruck. See, though the music beats,  
The ladies of the Tableau leave their place,  
And mingle with the rest, and quite forget  
That they are in masquerade. The sovereigns show  
By far the gravest mien. . . . I wonder, now,  
If it has aught to do with me or mine ?  
Disasters mostly have to do with me !

COUNTESS OF BRIGNOLE

Those rude diplomatists from England there,  
At your Imperial father's consternation,  
And Russia's, and the King of Prussia's gloom,  
Shake shoulders with hid laughter ! That they call  
The English sense of humour, I infer,—  
To see a jest in other people's troubles !

MARIE LOUISE (hiding her presages)

They ever take things thus phlegmatically :  
The safe sea minimizes Continental scares  
In their regard. I wish it did in mine !  
But Wellington laughs not, as I discern.

## NEIPPERG

Perhaps, though fun for the other English here,  
It means new work for him. Ah—notice now  
The music makes no more pretence to play !  
Sovereigns and ministers have moved apart,  
And talk, and leave the ladies quite aloof—  
Even the Grand Duchesses and Empress, all—  
Such mighty cogitations trance their minds !

MARIE LOUISE (with more anxiety)

Poor ladies ; yea, they draw into the rear,  
And whisper ominous words among themselves !  
Count Neipperg—I must ask you now—go glean  
What evil lowers. I am riddled through  
With strange surmises and more strange alarms !

The COUNTESS OF MONTESQUIOU enters.

Ah—we shall learn it now. Well—what, madame ?

COUNTESS OF MONTESQUIOU (breathlessly)

Your Majesty, the Emperor Napoléon  
Has vanished out of Elba ! Whither flown,  
And how, and why, nobody says or knows.

MARIE LOUISE (sinking into a chair)

My divination pencilled on my brain  
Something not unlike that ! The rigid mien  
That mastered Wellington suggested it. . . .  
Complicity will be ascribed to me,  
Unwitting though I stand ! . . . (A pause.)

He'll not succeed !

And my fair plans for Parma will be marred,  
And my son's future fouled !—I must go hence,  
And instantly declare to Metternich  
That I know nought of this ; and in his hands  
Place me unquestioningly, with dumb assent  
To serve the Allies. . . . Methinks that I was born  
Under an evil-coloured star, whose ray  
Darts death at joys !—Take me away, Count.—You  
(to the two ladies)

Can stay and see the end.

[Exit MARIE LOUISE and NEIPPERG.]

MESDAMES DE MONTESQUIOU and DE BRIGNOLE go to the grille and watch and listen.

## VOICE OF ALEXANDER (below)

I told you, Prince, that it would never last !

## VOICE OF TALLEYRAND

Well, sire, you should have sent him to the Azores,  
Or the Antilles, or best, Saint-Helena.

## VOICE OF THE KING OF PRUSSIA

Instead, we send him but two days from France,  
Give him an island as his own domain,  
A military guard of large resource,  
And millions for his purse !

## ANOTHER VOICE

The immediate cause  
Must be a negligence in watching him.  
The British Colonel Campbell should have seen  
That apertures for flight were wired and barred  
To such a cunning bird !

## ANOTHER VOICE

By all report  
He took the course direct to Naples Bay.

## VOICES (of new arrivals)

He has made his way to France—so all tongues tell—  
And landed there, at Cannes ! (Excitement.)

## COUNTESS OF BRIGNOLE

Do now but note  
How cordial intercourse resolves itself  
To sparks of sharp debate ! The lesser guests  
Are fain to steal unnoticed from a scene  
Wherein they feel themselves as surplusage  
Beside the official minds.—I catch a sign  
The King of Prussia makes the English Duke ;  
They leave the room together.

## COUNTESS OF MONTESQUIOU

Yes ; wit wanes,  
And all are going—Prince de Talleyrand,  
The Emperor Alexander, Metternich,

The Emperor Francis. . . . So much for the Congress !  
Only a few blank nobodies remain,  
And they seem terror-stricken. . . . Blackly ends  
Such fair festivities. The red god War  
Stalks Europe's plains anew !

The curtain of the grille is dropped. MRS. DAMES DE MONTESQUIOU and DE BRIGNOLE leave the gallery. The light is extinguished there and the scene disappears.

## SCENE III

## LA MURE, NEAR GRENOBLE

A lonely road between a lake and some hills, two or three miles outside the village of la Mure, is discovered. A battalion of the Fifth French royalist regiment of the line, under COMMANDANT LESSARD, is drawn up in the middle of the road with a company of sappers and miners, comprising altogether about eight hundred men.

Enter to them from the south a small detachment of lancers with an aide-de-camp at their head. They ride up to within speaking distance.

## LESSARD

They are from Bonaparte. Present your arms !

## AIDE (calling)

We'd parley on Napoléon's behalf,  
And fain would ask you join him.

## LESSARD

All parole

With rebel bands the Government forbids.  
Come five steps further, and we fire !

## AIDE

To France,

And to posterity through fineless time,  
Must you then answer for so foul a blow  
Against the common weal !

NAPOLÉON'S aide-de-camp and the lancers turn about and ride back out of sight. The royalist troops wait. Presently there reappears from the same direction a small column of soldiery, representing the whole of NAPOLÉON'S little army shipped from Elba. It is divided into an advance-guard under COLONEL MALLET, and two bodies behind, a troop of Polish lancers under COLONEL JERMANWSKI on the right side of the road, and some officers without troops on the left, under MAJOR PACCONI,

NAPOLÉON rides in the midst of the advance guard in the old familiar "redingote grise," cocked hat, and tricolor cockade, his well-known profile keen against the hills. He is attended by GÉRARD, BÉRARD, DROUOT, and CAMBROUZE. When they get within a gun shot of the royalists the men are halted. NAPOLÉON dismounts and steps forward.

NAPOLÉON

Direct the men  
To lodge their weapons underneath the arm,  
Points downward. I shall not require them here.

COLONEL MALLT

Sire, is it not a needless jeopardy  
To meet them thus? The sentiments of these  
We do not know, and the first trigger pressed  
May end you.

NAPOLÉON

I have thought it out, my friend,  
And value not my life as in itself,  
But as to France, severed from whose embrace  
I am dead already.

He repeats the order, which is carried out. There is a breathless silence, and people from the village gather round with tragic expectations. NAPOLÉON walks on alone towards the Fifth battalion, throwing open his great-coat and revealing his uniform and the ribbon of the Legion of Honour. Raising his hand to his hat he salutes.

LESSARD

Present arms!

The firelocks of the royalist battalion are levelled at NAPOLÉON.

NAPOLÉON (still advancing)

Men of the Fifth,  
See—here I am! . . . Old friends, do you not know me?  
If there be one among you who would slay  
His Chief of proud past years, let him come on  
And do it now! (A pause)

LESSARD (to his next officer)

They are death white at his words!  
They'll fire not on this man. And I am helpless.

## SOLDIERS (suddenly)

Why yes! We know you, father Glad to see ye!  
The Emperor for ever! Ha! Huzza!

They throw their arms upon the ground and rushing forward sink down and seize NAPOLEON'S knees and kiss his hands. Those who cannot get near him wave their shakos and acclaim him passionately. BERTRAND, DROUOT, and CAMBRONNE come up.

## NAPOLEON (privately)

All is accomplished, Bertrand! Ten days more,  
And we are snug within the Tuileries.

The soldiers tear out their white cockades and trample on them, and disintegrate from the bottom of their knapsacks tricolors, which they set up.

NAPOLEON'S own men now arrive and fraternize with and embrace the soldiers of the Fifth. When the emotion has subsided NAPOLEON forms the whole body into a square and addresses them.

Soldiers, I come with these few faithful ones  
To save you from the Bourbons,—treasons, tricks,  
Ancient abuses, feudal tyranny—  
From which I once of old delivered you  
The Bourbon throne is illegitimate  
Because not founded on the nation's will,  
But propped up for the profit of a few.  
Comrades, is this not so?

## A GRINADIER

Yes, verily, sire.  
You are the Angel of the Lord to us,  
We'll march with you to death or victory!

(Shouts.)

At this moment a howling dog crosses in front of them with a white cockade tied to its tail. The soldiery of both sides hush loudly.

NAPOLEON forms both bodies of troops into one column. Peasantry run up with buckets of sour wine and a single glass. NAPOLEON takes his turn with the rank and file in drinking from it. He bids the whole column follow him to Grenoble and Paris. Escort soldiers headed by NAPOLEON.

The scene shuts

## SCENE IV

## SCHONBRUNN

The gardens of the Palace. Fountains and statuary are seen around, and the Gloirette colonnade rising against the sky on a hill behind.

The ex-EMPERESS MARIE LOUISE is discovered walking up and down. Accompanying her is the KING OF ROME—now a blue-eyed, fair-haired child—in the charge of the COUNTESS OF MONTESQUIOU. Close by is COUNT NEIPPERG, and at a little distance MÉNEVAL, her attendant and NAPOLÉON's adherent.

The EMPEROR FRANCIS and METTERNICH enter at the other end of the parterre.

MARIE LOUISE (with a start)

Here are the Emperor and Prince Metternich.  
Wrote you as I directed ?

NEIPPERG

Promptly so.

I said your Majesty had had no part  
In this mad move of your Imperial spouse,  
And made yourself a ward of the Allies ;  
Adding, that you had vowed irrevocably  
To enter France no more.

MARIE LOUISE

Your worthy zeal

Has been a trifle swift. My meaning stretched  
Not quite so far as that. . . . And yet—and yet  
It matters little. Nothing matters much !

The EMPEROR and METTERNICH come forward. NEIPPERG retires.

FRANCIS

My daughter, you did not a whit too soon  
Voice your repudiation. Have you seen  
What the Allies have papered Europe with ?

MARIE LOUISE

I have seen nothing.

FRANCIS

Please you read it, Prince.

METTERNICH (taking out a paper)

"The Powers assembled at the Congress here  
Owe it to their own troths and dignities,  
And to the furtherance of social order,  
To make a solemn Declaration, thus :

By breaking the convention as to Elba,  
Napoléon Bonaparte forthwith destroys  
His only legal title to exist,  
And as a consequence has hurled himself  
Beyond the pale of civil intercourse.  
Disturber of the tranquillity of the world,  
There can be neither peace nor truce with him,  
And public vengeance is his self-sought doom.—  
Signed by the Plenipotentiaries.”

MARIE LOUISE (pale)

O God,  
How terrible! . . . What shall—— (she begins weeping.)

KING OF ROME

Is it papa  
They want to hurt like that, dear Mamma 'Quiou?  
Then 'twas no good my praying for him so;  
And I can see that I am not going to be  
A King much longer!

COUNTESS OF MONTESQUIOU (retiring with the child)

Pray for him, Monseigneur,  
Morning and evening just the same! They plan  
To take you off from me. But don't forget—  
Do as I say!

KING OF ROME

Yes, Mamma 'Quiou, I will!—  
But why have I no pages now? And why  
Does my mamma the Empress weep so much?

COUNTLESS OF MONTESQUIOU

We'll talk elsewhere.

[MONTESQUIOU and the KING OF ROME withdraw to back.

FRANCIS

At least, then, you agree  
Not to attempt to follow Paris-wards  
Your conscience-lacking husband, and create  
More troubles in the State?—Remember this,  
I sacrifice my every man and horse  
Ere he rule France again.



MARIE LOUISE

I am pledged already  
To hold by the Allies ; let that suffice !

METTERNICH

For the clear good of all, your Majesty,  
And for your safety and the King of Rome's,  
It most befits that your Imperial father  
Should have sole charge of the young king henceforth,  
While these convulsions rage. That this is so  
You will see, I think, in view of being installed  
As Parma's Duchess, and take steps therefor.

MARIE LOUISE (coldly)

I understand the terms to be as follows :  
Parma is mine—my very own possession,—  
And as a counterquit, the guardianship  
Is ceded to my father of my son,  
And I keep out of France.

METTERNICH

And likewise this :  
All missives that your Majesty receives  
Under Napoléon's hand, you tender straight  
The Austrian Cabinet, the seals unbroke ;  
With those received already.

FRANCIS

You discern  
How vastly to the welfare of your son  
This course must tend ? Duchess of Parma throned  
You shine a wealthy woman, to endow  
Your son with fortune and large landed fee.

MARIE LOUISE (bitterly)

I must have Parma : and those being the terms  
Perforce accept ! I weary of the strain  
Of statecraft and political embroil :  
I long for private quiet ! . . . And now wish  
To say no more at all.

MÉNEVAL, who has heard her latter remarks, turns sadly away.

FRANCIS

There's nough to say,  
All is in train to work such shifts as I

[HE GOES AND MEETS MARIE LOUISE]

MARIE LOUISE retires towards the clock at the COURT OF MONTFON  
QUIET at the back of the picture which is the middle of the stage

Enter in front DE MONTIRON, a Frenchman of N. dressed as  
as a flout examining the subject. MONTIRON is a man and comes  
forward

MONTIRON

Why are you here de Montiron? All is hopeless!

DE MONTIRON

Wherefore? The order of the Regency  
I come empowered to make, and will conduct her  
Safely to Strasburg with her little son,  
If she shrink not to breach her as a man,  
And tiptoe from a postern unperceived?

MONTIRON

Though such quaint gear would mould her to a youth  
Fau as Adonis on a hunting morn,  
Yet she'll refuse! A Germ in prudery  
Sits on her still, more kneaded by then wits  
There's no will left to her I conjured her  
To hold aloof, sign nothing But in vain

DE MONTIRON (looking towards Marie Louise)

I fain would put it to her privately!

MONTIRON

A thing impossible No word to her  
Without a word to him you see with her,  
Neipperg to wit She grows indifferent  
To dreams as Regent, visioning a future  
Wherein her son and self are two of three  
But where the third is not Napoleon

DE MONTIRON (in sad surprise)

I may as well go hence then as I came,  
And I need to Heaven for one thing—that success  
Attend Napoleon in the coming throes!

## MÉNEVAL

I'll walk with you for safety to the gate,  
Though I am as the Emperor's man suspect,  
And any day may be dismissed. If so  
I go to Paris.

[Exit MÉNEVAL and DE MONTROND.]

## SPIRIT IRONIC

*Had he but persevered, and biassed her  
To slip the breeches on, and hie away,  
Who knows but that the map of France had shaped  
And it will never now!*

There enters from the other side of the gardens MARIA CAROLINA, ex-Queen of Naples, grandmother of MARIE LOUISE. The latter, dismissing MONTESQUIOU and the child, comes forward.

## MARIA CAROLINA

I have crossed from Hetzendorf to kill an hour;  
Why art so pensive, dear?

## MARIE LOUISE

Ah, why! My lines  
Rule ruggedly. You doubtless have perused  
This vicious cry against the Emperor?  
He's outlawed—to be caught alive or dead,  
Like any noisome beast!

## MARIA CAROLINA

Nought have I heard,  
My child. But these vile tricks, to pluck you from  
Your nuptial plightage and your rightful glory  
Make me belch oaths!—You shall not join your husband  
Do they assert? My God, I know one thing,  
Outlawed or no, I'd knot my sheets forthwith,  
Were I but you, and steal to him in disguise,  
Let come what would come! Marriage is for life.

## MARIE LOUISE

Mostly; not always: not with Joséphine;  
And, maybe, not with me. But, that apart,  
I could do nothing so outrageous now.  
Too many things, dear grand-dame, you forget.

A puppet I, by force inflexible,  
Was bid to wed Napoléon at a nod,—  
The man acclaimed to me from cradle-days  
As the incarnate of all evil things,  
The Antichrist himself.—I kissed the cup,  
Gulped down the inevitable, and married him;  
But none the less I saw myself therein  
The lamb whose innocent flesh was dressed to grace  
The altar of dynastic ritual!—  
Hence Elba flung no duty-call to me,  
Neither does Paris now.

MARIA CAROLINA

I do perceive  
They have worked on you to much effect already!  
Go, join your Count; he waits you, dear.—Well, well;  
The way the wind blows needs no cock to tell!

Exit severally QUEEN MARIA CAROLINA and MARIE LOUISE with  
NEIPPERG.

The sun sets over the gardens and the scene fades.

## SCENE V

### LONDON. THE OLD HOUSE OF COMMONS

The interior of the Chamber appears as in Scene III., Act I., Part I., except that the windows are not open and the trees without are not yet green.

Among the Members discovered in their places are, of ministers and their supporters, LORD CASTLEREAGH the Foreign Secretary, VANSITTART Chancellor of the Exchequer, BATHURST, PALMERSTON the War Secretary, ROSE, PONSONBY, ARBUTHNOT, LUSHINGTON, GARROW the Attorney-General, SHEPHERD, LONG, PLUNKETT, BANKES; and among those of the Opposition SIR FRANCIS BURDETT, WHITBREAD, TIERNEY, ABERCROMBY, DUNDAS, BRAND, DUNCANNON, LAMITON, HEATHCOTE, SIR SAMUEL ROMILLY, G. WALPOLE, RIDLEY, OSBORNE, and HORNER.

Much interest in the debate is apparent, and the galleries are full. LORD CASTLEREAGH rises.

CASTLEREAGH

At never a moment in my stressed career,  
Amid no memory-moving urgencies,  
Have I, sir, felt so gravely set on me  
The sudden, vast responsibility  
That I feel now. Few things conceivable

Could more momentous to the future be  
 Than what may spring from counsel here to night  
 On means to meet the plot unparalleled  
 In full force play elsewhere—Sn, this being so,  
 And seeing how the events of these last days  
 Menace the toil of twenty anxious years,  
 And peril all that period's patient aim,  
 No auguring mind can doubt that deeds which root  
 In steadiest purpose only, will effect  
 Deliverance from a world calamity  
 As dark as any in the vaults of Time

Now, what we notice front and foremost is  
 That this convulsion speaks not, pictures not  
 The heart of France—It comes of artifice—  
 From the unique and sinister influence  
 Of a smart army gamester—upon men  
 Who have shared his own excitements, spoils, and crimes.—  
 This man, who calls himself most impiously  
 The Emperor of France by Grace of God,  
 Has, in the scale of human character,  
 Dropt down so low, that he has set at nought  
 All pledges, stipulations, guarantees,  
 And stepped upon the only pedestal  
 On which he cares to stand—his lawless will.  
 Indeed, it is a fact scarce credible  
 That so mysteriously in his own breast  
 Did this adventurer lock the scheme he planned,  
 That his companion Bertrand, chief in trust,  
 Was unapprised thereof until the hour  
 In which the order to embark was given!

I think the House will readily discern  
 That the wise, wary trackway to be trod  
 By our own country in the crisis reached,  
 Must lie 'twixt two alternatives,—of war  
 In concert with the Continental Powers,  
 Or of an armed and cautionary course  
 Sufficing for the present phase of things

Whatever differences of view prevail  
 On the so serious and impending question—  
 Whether in point of prudent reckoning  
 'Twere better let the Power set up exist,  
 Or promptly at the outset deal with it—

Still, to all eyes it is imperative  
That some mode of safeguardance be devised ;  
And if I cannot range before the House,  
At this stage, all the reachings of the case,  
I will, if needful, on some future day  
Poise these nice matters on their merits here.

Meanwhile I have to move :  
That an address unto His Royal Highness  
Be humbly offered for his gracious message,  
And to assure him that his faithful Commons  
Are fully roused to the dark hazardries  
To which the life and equanimity  
Of Europe are exposed by deeds in France,  
In contravention of the plighted pacts  
At Paris in the course of yester-year,

That, in a cause of such wide-waked concern,  
It doth afford us real relief to know  
That concert with His Majesty's Allies  
Is being effected with no loss of time—  
Such concert as will thoroughly provide  
For Europe's full and long security. (Cheers.)

That we, with zeal, will speed such help to him  
So to augment his force by sea and land  
As shall empower him to set afoot  
Swift measures meet for its accomplishing. (Cheers.)

BURDETT

It seems to me almost impossible,  
Weighing the language of the noble lord,  
To catch its counsel,—whether peace or war. (Hear, hear.)  
If I translate his words to signify  
The high expediency of watch and ward,  
That we may not be taken unawares,  
I own concurrence ; but if he propose  
To plunge this realm into a sea of blood  
To reinstate the Bourbon line in France,  
I should but poorly do my duty here  
Did I not lift my voice protestingly  
Against so ruinous an enterprise !

Sir, I am old enough to call to mind  
The first fierce frenzies for the selfsame end,  
The fruit of which was to endow this man,

The object of your apprehension now,  
 With such a might as could not be withstood  
 By all of banded Europe, till he roamed  
 And wиеcked it wantonly on Russian plains.  
 Shall, then, another score of scourging years  
 Distract this land to make a Bourbon king?  
 Wrongly has Bonaparte's late course been called  
 A rude incursion on the soil of France.—  
 Who ever knew a sole and single man  
 Invade a nation thirty million strong,  
 And gain in some few days full sovereignty  
 Against that nation's will!—The truth is this:  
 The nation longed for him, and has obtained him. . . .

I have beheld the agonies of war  
 Through many a weary season; seen enough  
 To make me hold that scarcely any goal  
 Is worth the reaching by so red a road.  
 No man can doubt that this Napoléon stands  
 As Emperor of France by Frenchmen's wills.  
 Let the French settle, then, their own affairs;  
 I say we shall have nought to apprehend!—

Much as I might advance in proof of this,  
 I'll dwell not thereon now. I am satisfied  
 To give the general reasons which, in brief,  
 Balk my concurrence in the Address proposed. (Cheers.)

PONSONBY

My words will be but few, for the Address  
 Constrains me to support it as it stands.  
 So far from being the primary step to war,  
 Its sense and substance is, in my regard,  
 To leave the House to guidance by events  
 On the grave question of hostilities.

The statements of the noble lord, I hold,  
 Have not been candidly interpreted  
 By grafting on to them a headstrong will,  
 As does the honourable baronet,  
 To rob the French of Buonaparté's rule,  
 And force them back to Bourbon monarchism.  
 That our free land, at this abnormal time,  
 Should put her in a pose of wariness,  
 No unwarped mind can doubt. Must war revive,

Let it be quickly waged ; and quickly, too,  
Reach its effective end : though 'tis my hope,  
My ardent hope, that peace may be preserved.

## WHITBREAD

Were it that I could think, as does my friend,  
That ambiguity of sentiment  
Informed the utterance of the noble lord  
(As oft does ambiguity of word),  
I might with satisfied and sure resolve  
Vote straight for the Address. But eyeing well  
The flimsy web there woven to entrap  
The credence of my honourable friends,  
I must with all my energy contest  
The wisdom of a new and hot crusade  
For fixing who shall fill the throne of France :

Already are the seeds of mischief sown :  
The Declaration at Vienna, signed  
Against Napoléon, is, in my regard,  
Abhorrent, and our country's character  
Defaced by our subscription to its terms !  
If words have any meaning it incites  
To sheer assassination ; it proclaims  
That any meeting Bonaparte may slay him ;  
And, whatso language the Allies now hold,  
In that outburst, at least, was war declared.  
The noble lord to-night would second it,  
Would seem to urge that we full arm, then wait  
For just as long, no longer, than would serve  
The preparations of the other Powers,  
And then—pounce down on France !

## CASTLEREAGH

No, no ! Not so.

## WHITBREAD

Good God, then, what are we to understand ?—  
However, this denial is a gain,  
And my misapprehension owes its birth  
Entirely to that mystery of phrase  
Which taints all rhetoric of the noble lord.

Well, what is urged for new aggression now,



To vamp up and replace the Bourbon line ?  
 The wittiest man who ever sat here<sup>1</sup> said  
 That half our nation's debt had been incurred  
 In efforts to suppress the Bourbon power,  
 The other half in efforts to restore it, (laughter)  
 And I must deprecate a further plunge  
 For ends so futile ! Why, since Ministers  
 Craved peace with Bonaparte at Châtillon,  
 Should they refuse him peace and quiet now ?

This brief amendment therefore I submit  
 To limit Ministers' aggressiveness  
 And make self-safety all their chartering :  
 " We at the same time earnestly implore  
 That the Prince Regent graciously induce  
 Strenuous endeavours in the cause of peace,  
 So long as it be done consistently  
 With the due honour of the English crown."

(Cheers.)

#### CASTLEREAGH

The arguments of Members opposite  
 Posit conditions which experience proves  
 But figments of a dream ;—that honesty,  
 Truth, and good faith in this same Bonaparte  
 May be assumed and can be acted on :  
 This of one who is loud to violate  
 Bonds the most sacred, treaties the most grave ! . . .

It follows not that since this realm was won  
 To treat with Bonaparte at Châtillon,  
 It can treat now. And as for assassination  
 The sentiments outspoken here to-night  
 Are much more like to urge to desperate deeds  
 Against the persons of our good Allies,  
 Than are, against Napoléon, statements signed  
 By the Vienna plenipotentiaries !

We are, in fine, too fully warranted  
 On moral grounds to strike at Bonaparte,  
 If we at any crisis reckon it  
 Expedient so to do. The Government  
 Will act throughout in concert with the Allies,

<sup>1</sup> Sheridan.

And Ministers are well within their rights  
To claim that their responsibility  
Be not disturbed by hackneyed forms of speech ("Oh, oh")  
Upon war's horrors, and the bliss of peace,—  
Which none denies! (Cheers.)

PONSONBY

I ask the noble lord  
If that his meaning and pronouncement be  
Immediate war?

CASTLEREAGH

I have not phrased it so.

OPPOSITION CRIES

The question is unanswered!

There are excited calls, and the House divides. The result is announced as thirty-seven for WINTHREAD'S amendment, and against it two hundred and twenty.

The clock strikes twelve as the House adjourns.

## SCENE VI

WESSEX. DURNOVER GREEN, CASTERBRIDGE

On a patch of green grass on Durnover Hill, in the purlieu of Casterbridge, a rough gallows has been erected, and an effigy of NAPOLEON hung upon it. Under the effigy are faggots of brushwood.

It is the dusk of a spring evening, and a great crowd has gathered, comprising male and female inhabitants of the Durnover suburb, and villagers from distances of many miles. Also are present some of the county yeomanry in white leather breeches and scarlet, volunteers in scarlet with green facings, and the REVEREND MR. PALMER, vicar of the parish, leaning against the post of his garden door, and smoking a clay pipe of preternatural length. Also PRIVATE CANTLE from Egdon Heath, and SOLOMON LONGWAYS of Casterbridge. The Durnover band, which includes a clarionet, serpent, oboe, tambourine, cymbals, and drum, is playing "Lord Wellington's Hornpipe."

A rustic enters at a furious pace by the eastern road, in shirt sleeves, with his smock-frock on his arm.

RUSTIC (wiping his face)

Says I, please God I'll lose a quarter to zee he burned! And I left Stourcastle at dree o'clock to a minute. And if I'd known that I should be too late to zee the beginning on't, I'd have lost a half to be a bit sooner.

YEOMAN

Oh, you be soon enough good-now. He's just going to be lighted.

RUSTIC

But shall I zee en die? I wanted to zee if he'd die hard.

YEOMAN

Why, you don't suppose that Boney himself is to be burned here?

RUSTIC

What—not Boney that's to be burned?

A WOMAN

Why, bless the poor man, no! This is only a mommet they've made of him, that's got neither chine nor chitlings. His innerds be only a lock of straw from Bridle's barton.

LONGWAYS

He's made, neighbour, of a' old cast jacket and breeches from our barracks here. Likeways Grammer Pawle gave us Cap'n Meggs's old Zunday shirt that she'd saved for tinder-box linnit; and Keeper Tricksey of Mellstock emptied his powder-horn into a barm-bladder, to make his heart wi'.

RUSTIC (vehemently)

Then there's no honesty left in Wessex folk nowadays at all! "Boney's going to be burned on Durnover Green to-night,"—that was what a pa'cel of chaps said to me out Stourcastle way, and I thought, to be sure I did, that he'd been caught sailing from his islant and landed at Budmouth and brought to Caster-bridge Jail, the natural retreat of malefactors!—False deceivers—making me lose a quarter who can ill afford it; and all for nothing!

LONGWAYS

'Tisn't a mo'sel o' good for thee to cry out against Wessex folk, when 'twas all thy own stunpoll ignorance.

The VICAR OF DURNOVER removes his pipe and spits perpendicularly.

VICAR

My dear misguided man, you don't imagine that we should be

so inhuman in this Christian country as to burn a fellow-creature alive?

## RUSTIC

Faith, I won't say I didn't! Durnover folk have never had the highest of Christian characters, come to that. And I didn't know but that even a pa'son might backslide to such things in these gory times—I won't say on a Zunday, but on a week-night like this—when we think what a blasphemious rascal he is, and that there's not a more charnel-minded villain towards womenfolk in the whole world.

*The effigy has by this time been kindled, and they watch it burn, the flames making the faces of the crowd brass-bright, and lighting the grey tower of Durnover Church hard by.*

## WOMAN (singing)

Bayonets and firelocks!

I wouldn't my mammy should know't,

But I've been kissed in a sentry-box,

Wrapped up in a soldier's coat!

## PRIVATE CANTLE

Talk of backsliding to burn Boney, I can backslide to anything when my blood is up, or rise to anything, thank God for't! Why, I shouldn't mind fighting Boney single-handed, if so be I had the choice o' weapons, and fresh Rainbarrow flints in my flint-box, and could get at him downhill. Yes, I'm a dangerous hand with a pistol now and then! . . . Hark, what's that? (A horn is heard eastward on the London Road.) Ah, here comes the mail. Now we may learn something. Nothing boldens my nerves like news of slaughter!

*Enter mail coach and steaming horses. It halts for a minute while the wheel is skidded and the horses stale.*

## SEVERAL

What was the latest news from abroad, guard, when you left Piccadilly White-Horse-Cellar?

## GUARD

You have heard, I suppose, that he's given up to public vengeance, by Government orders? Anybody may take his life in any way, fair or foul, and no questions asked. But Marshal Ney, who was sent to fight him, flung his arms round his neck

and joined him with all his men. Next, the telegraph from Plymouth sends news landed there by *The Sparrow*, that he has reached Paris, and King Louis has fled. But the air got hazy before the telegraph had finished, and the name of the place he had fled to couldn't be made out.

The VICAR OF DURNOVER blows a cloud of smoke, and again spits perpendicularly.

VICAR

Well, I'm d—— Dear me—dear me! The Lord's will be done.

GUARD

And there are to be four armies sent against him—English, Proosian, Austrian, and Roosian: the first two under Wellington and Blücher. And just as we left London a show was opened of Boney on horseback as large as life, hung up with his head downwards. Admission one shilling; children half-price. A truly patriot spectacle!—Not that yours here is bad for a simple country-place.

The coach drives on down the hill, and the crowd reflectively watches the burning.

WOMAN (singing)

I

MY Love's gone a-fighting  
Where war-trumpets call,  
The wrongs o' men righting  
Wi' carbine and ball,  
And sabre for smiting,  
And charger, and all!

II

Of whom does he think there  
Where war-trumpets call?  
To whom does he drink there,  
Wi' carbine and ball  
On battle's red brink there,  
And charger, and all?

III

Her, whose voice he hears humming  
Where war-trumpets call,

"I wait, Love, thy coming  
Wi' carbine and ball,  
And handsmen a-drumming  
Thee, charger and all!"

The flames reach the powder in the effigy, which is blown to rags. The band marches off playing "When War's Alarms," the crowd disperses, the vicar stands musing and smoking at his garden door till the fire goes out and darkness curtains the scene.

## ACT SIXTH

### SCENE I

#### THE BELGIAN FRONTIER

The village of Berumont stands in the centre foreground of a birds'-eye prospect across the Belgian frontier from the French side, being close to the frontier on the Belgian side. A vast forest recedes from it towards the river Sambre further back in the scene, which pursues a crinkled course between high banks from Maubeuge on the left to Charleroi on the right.

In the shadows that muffle all objects, innumerable bodies of infantry and cavalry are discerned bivouacking in and around the village. This mass of men forms the central column of NAPOLÉON'S army.

The right column is seen at a distance on that hand, also near the frontier, on the road leading towards Charleroi, and the left column by Solre-sur-Sambre, where the frontier and the river nearly coincide.

The obscurity thins and the June dawn appears.

#### DUMB SHOW

The bivouacs of the central column become broken up, and a movement ensues rightwards on Charleroi. The twelve regiments of cavalry which are in advance move off first, in half an hour more bodies move, and more in the next half hour, till by eight o'clock the whole central army is gliding on. It defiles in strands by narrow tracks through the forest. Riding impatiently on the outskirts of the columns is MARSHAL NEY, who has as yet received no command.

As the day develops, sights and sounds to the left and right reveal that the two outside columns have also started, and are creeping towards the frontier abreast with the centre. That the whole forms one great movement, co-ordinated by one mind, now becomes apparent. Priced by scouts the three columns converge.

The advance through dense woods by narrow paths takes time. The head of the middle and main column forces back some outposts, and reaches Charleroi, driving out the Prussian general ZIETEN. It seizes the bridge over the Sambre and blows up the gates of the town.

The point of observation now descends close to the scene.

In the midst comes the EMIRER with the Sappers of the Guard, the Marines and the Young Guard. The latter brings the scared inhabitants to their doors and windows. Cheers rise from some of them as NAPOLEON passes up the steep street. Just beyond the town in front of the *Pelleu* Inn he dismounts. A chair is brought out in which he sits and surveys the whole valley of the Sambre. The troops march past cheering him and drums roll and bugles blow. Soon the EMIRER is found to be asleep.

When the rattle of the pipes ceases the silence wakes him. His listless eye falls upon a half-defaced poster on a wall opposite—the Declaration of the Allies.

### NAPOLEON (reading)

"... Bonaparte destroys the only legal title on which his existence depended. . . . He has deprived himself of the protection of the law, and has manifested to the Universe that there can be neither peace nor truce with him. The Powers consequently declare that Napoleon Bonaparte has placed himself without the pale of civil and social relations, and that as an enemy and disturber of the tranquillity of the world he has rendered himself liable to public vengeance."

His flesh quivers and he turns with a start as if fancying that some one may be about to stab him in the back. Then he rises, mounts and rides on.

Meanwhile the right column crosses the Sambre without difficulty at Chatelet a little lower down, the left column at Marchienne a little higher up, and the three limbs combine into one vast arm.

As the curtain of the mist is falling the point of vision soon is gone and there is afforded a brief glimpse of what is doing far away on the other side. From all parts of Europe long and sinister black files are crawling hitherward in serpentine lines like slowworms through grass. They are the advancing armies of the Allies. The Dumb Show ends.

## SCENE II

### A BALLROOM IN BRUSSELS<sup>1</sup>

It is a June midnight at the *Duke and Duchess of Richmond's*. A band of stringed instruments shows in the brief gleam. The room is crowded with a brilliant assemblage of more than two hundred of the distinguished people sojourning in the city on account of the war and other reasons, and of local personages of State and fashion. The ball has opened with *The White Cockade*.

Among those discovered present either dancing or looking on are the

<sup>1</sup> This famous ball has become so embedded in the history of the Hundred Days as to be an integral part of it. Yet in spite of the efforts that have been made to locate the room which saw the memorable gathering (by the present writer more than thirty years later) in the other enthusiasts' a dispassionate judgment must deny that its site has as yet been proved. Even Sir Walter Scott is not convincing. The event happened less than a century ago but the spot is almost as phantasmal in its elusive mystery as towered Camelot, the palace of Priam, or the hill of Calvary.

DUKE and DUCHESS as host and hostess the son and eldest daughter the Duchess's brother the DUKE of WINDSOR the PRINCE of ORANGE the DUKE of LANSWICK Lady ANNE CAMILLON the English Secretary of State the DUKE of ALBANY the MARQUESS of BUCKINGHAM the DUKE and DUCHESS of BRADFORD General MARY General OUBURN the LORD HILL the LORD and Lady CANNHAM Sir HENRY and Lady SUSAN CLIVON Sir H. and Lady HAMILTON DAIRYMAN Sir WILLIAM and Lady DE LANCEY the DUKE and Duchess of LANCASHIRE the LORD and Lady HAMPDEN the LORD EDWARD SMITHURST the LORD HAY COUNTESS MILDENHAY SIR HUSSEY VIVIAN SIR A. GORDON SIR W. PENNY SIR DENIS PACK SIR JAMES KIMBLE Sir J. HAMILTON General MALLARD Colonel CAMERON many other officers English Hanoverian Dutch and Belgian ladies English and foreign and Scotch Highland dances from Highland regiments

The HUNGARIAN WALTZ having also been danced the hostess calls up the Highland soldiers to show the foreign guests what a Scotch reel is like. The men put their hands on their hips and wheel it out busily. While they stand aside and rest. The HUNGARIAN DANCE is called

Enter the PRINCE of WINDSOR ADC to the PRINCE of ORANGE. The Prince goes up to him and receives a dispatch. After reading it he speaks to WINDSOR and the two accompanied by the DUKE of RICHMOND retire into an alcove. The serious faces WINDSOR in passing brief across the ballroom catches a hasty word with two or three of the guests known to him a young officer among them and goes out.

YOUNG OFFICER (to partner)

The French line pressed the Sambre at Charleroi!

PARTNER

What—does it mean that Bonaparte indeed  
Is beating down upon us?

YOUNG OFFICER

That is so

The one who spoke to me in passing out  
Is Aide to the Prince of Orange, bringing him  
Dispatches from Rebecque, his chief of Staff,  
Now at the front, not far from Lune le Comte,  
He says that Ney, leading the French van guard,  
Has burst on Quatre-Bras

PARTNER

O horrid time!  
Will you, then, have to go and face them there?

YOUNG OFFICER

I shall, of course, sweet. Promptly too, no doubt.  
(He gazes about the room.)



See—the news spreads ; the dance is paralyzed.  
They are all whispering round. (The band stops.) Here  
comes one more,  
He's the attaché from the Prussian force  
At our headquarters.

Enter GENERAL MUFFLING. He looks prepossessed, and goes straight to WELLINGTON and RICHMOND in the alcove, who by this time have been joined by the DUKE OF BRUNSWICK.

SEVERAL GUESTS (at back of room)

Yes, you see, it's true !  
The army will prepare to march at once.

PICTON (to another general)

I am damn glad we are to be off. Pottering about here  
pinned to petticoat tails—it does one no good, but blasted harm !

ANOTHER GUEST

The ball cannot go on can it? Didn't the Duke know the  
French were so near? If he did, how could he let us run risks  
so coolly?

LADY HAMILTON DALRYMPLE (to partner)

A deep concern weights those responsible  
Who gather in the alcove. Wellington  
Affects a cheerfulness in outward port,  
But cannot rout his real anxiety !

The DUCHESS OF RICHMOND goes to her husband.

DUCHESS

Ought I to stop the ball? It hardly seems right to let it  
continue if all be true.

RICHMOND

I have put that very question to Wellington, my dear. He  
says that we need not hurry off the guests. The men have to  
assemble some time before the officers, who can stay on here a  
little longer without inconvenience; and he would prefer that  
they should, not to create a panic in the city, where the friends  
and spies of Napoléon are all agog for some such thing, which  
they would instantly communicate to him to take advantage of.

## DUCHESS

Is it safe to stay on? Should we not be thinking about getting the children away?

## RICHMOND

There's no hurry at all, even if Bonaparte were really sure to enter. But he's never going to set foot in Brussels—don't you imagine it for a moment.

## DUCHESS (anxiously)

I hope not. But I wish we had never brought them here!

## RICHMOND

It is too late, my dear, to wish that now. Don't be flurried; make the people go on dancing.

The DUCHESS returns to her guests. The DUKE rejoins WELLINGTON, BRUNSWICK, MÜFFLING, and the PRINCE OF ORANGE in the alcove.

## WELLINGTON

We need not be astride till five o'clock  
If all the men are marshalled well ahead.  
The Brussels citizens must not suppose  
They stand in serious peril. . . . He, I think,  
Directs his main attack mistakenly;  
It should have been through Mons, not Charleroi.

## MÜFFLING

The Austrian armies, and the Russian too,  
Will show nowhere in this. The thing that's done.  
Be it a historied feat or nine days' fizz,  
Will be done long before they join us here

## WELLINGTON

Yes, faith; and 'tis a pity. But, by God,  
Blücher, I think, and I can make a shift  
To do the business without troubling 'em!  
Though I've an infamous army, that's the truth,—  
Weak, and but ill-equipped,—and what's as bad,  
A damned unpractised staff!

## MÜFFLING

We'll hope for luck  
Blücher concentrates certainly by now

Near Ligny, as he says in his dispatch.  
Your Grace, I glean, will mass at Quatre-Bras?

WELLINGTON

Ay, now we are sure this move on Charleroi  
Is no mere feint. Though I had meant Nivelles.  
Have ye a good map, Richinond, near at hand?

RICHMOND

In the next room there's one. (Exit RICHMOND.)

WELLINGTON calls up various general officers and aides from other parts of the room. PICTON, UXBRIDGE, HILL, CLINTON, VIVIAN, MAITLAND, PONSONBY, SOMERSET, and others join him in succession, receive orders, and go out severally.

PRINCE OF ORANGE

As my divisions seem to lie around  
The probable point of impact, it behoves me  
To start at once, Duke, for Genappe, I deem?  
Being in Brussels, all for this damned ball,  
The dispositions out there have, so far,  
Been made by young Saxe Weimar and Perponcher,  
On their own judgment quite. I go, your Grace?

WELLINGTON

Yes, certainly. 'Tis now desirable.  
Farewell! Good luck, until we meet again,  
The battle won!

[Exit PRINCE OF ORANGE, and, shortly after, MÜFFLING.]

RICHMOND returns with a map, which he spreads out on the table  
WELLINGTON scans it closely.

Napoléon has befooled me,  
By God he has,—gained four-and-twenty hours'  
Good march upon me!

RICHMOND

What do you mean to do?

WELLINGTON

I have bidden the army concentrate in strength  
At Quatre-Bras. But we shan't stop him there;  
So I must fight him *here*.

(He marks Waterloo with his thumb-nail.)

Well, now I have sped  
All necessary orders I may sup,  
And then must say good-bye. (To Brunswick.) This very  
day  
There will be fighting, Duke. You are fit to start?

BRUNSWICK (coming forward)

I leave almost this moment.—Yes, your Grace—  
And I sheath not my sword till I have avenged  
My father's death. I have sworn it!

WELLINGTON

My good friend,  
Something too solemn knells beneath your words.  
Take cheerful views of the affair in hand,  
And fall to't with *sang froid*!

BRUNSWICK

But I have sworn!  
Adieu. The rendezvous is Quatre-Bras?

WELLINGTON

Just so. The order is unchanged. Adieu;  
But only till a later hour to-day;  
I see it is one o'clock.

WELLINGTON and RICHMOND go out of the alcove and join the hostess,  
BRUNSWICK'S black figure being left there alone. He bends over the map  
for a few seconds.

SPIRIT OF THE YEARS

*O Brunswick, Duke of Deathwounds! Even as he  
For whom thou wear'st that filial weedery  
Was waylaid by my tipstaff nine years since,  
So thou this day shalt feel his fendless tap,  
And join thy sire!*

BRUNSWICK (starting up)

I am stirred by inner words,  
As 'twere my father's angel calling me,—  
That prelude to our death my lineage know!

He stands in a reverie for a moment; then, bidding adieu to the DUCHESS  
OF RICHMOND and her daughter, goes slowly out of the ballroom by a  
side-door.

## DUCHESS

The Duke of Brunswick bore him gravely here.  
His sable shape has struck me all the eve  
As one of those romantic presences  
We hear of—seldom see.

## WELLINGTON (phlegmatically)

Romantic,—well,  
It may be so. Times often, ever since  
The late Duke's death, his mood has tinged him thus.  
He is of those brave men who danger see,  
And seeing front it,—not of those, less brave  
But counted more, who face it sightlessly.

## YOUNG OFFICER (to partner)

The Generals slip away! I, Love, must take  
The cobbled highway soon. Some hours ago  
The French seized Cha heroi; so they loom nigh.

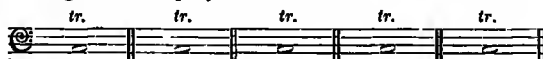
## PARTNER (uneasily)

Which tells me that the hour you draw your sword  
Looms up us likewise!

## YOUNG OFFICER

Some are saying here  
We fight this very day. Rumours all-shaped  
Fly round like cockchafers!

Suddenly there echoes into the ballroom a long-drawn metallic purl of  
sound, making all the company start:



Ah—there it is,

Just as I thought! They are beating the Générale.

The loud roll of side-drums is taken up by other drums further and further  
away, till the hollow noise spreads all over the city. Dismay is written on  
the faces of the women. The Highland non-commissioned officers and  
privates march smartly down the ballroom and disappear.

## SPIRIT OF THE PITIES

*Discerned you stepping out in front of them  
That figure—of a pale drum-major kind,  
Or fugleman—who wore a cold grimace?*

## SPIRIT OF THE YEARS

*He was my old friend Death, in rarest trim,  
The occasion favouring his husbandry!*

## SPIRIT OF THE PITIES

*Are those who marched behind him, then, to fall?*

## SPIRIT OF THE YEARS

*Ay, all well-nigh, ere Time have hour'd three-score.*

## PARTNER

Surely this cruel call to instant war  
Spares space for one dance more, that memory  
May store when you are gone, while I—sad me!—  
Wait, wait and weep. . . . Yes—one there is to be!

## SPIRIT IRONIC

*Methinks flirtation grows too tender here!*

COUNTRY DANCE: "THE PRIME OF LIFE"<sup>1</sup>

The sense of looming tragedy carries emotion to its climax. All the younger officers stand up with their partners, forming several figures of fifteen or twenty couples each. The air is ecstasizing, and both sexes abandon themselves to the movement.

Nearly half an hour passes before the figure is danced down. Smothered kisses follow the conclusion. The silence is broken from without by more long hollow rolling notes, so near that they thrill the window-panes.

## SEVERAL

'Tis the Assemble. Now, then, we must go!

The officers bid farewell to their partners and begin leaving in twos and threes. When they are gone the women moan and murmur to each other by the wall, and listen to the tramp of men and slamming of doors in the streets without.

## LADY HAMILTON DALRYMPLE

The Duke has borne him gaily here to-night.  
The youngest spirits scarcely capped his own.

## DALRYMPLE

Maybe that, finding himself blade to blade  
With Bonaparte at last, his blood gets quick.

<sup>1</sup> A favourite figure at this period.

French lancers of the Guard were seen at Frasnes  
Last midnight ; so the clash is not far off.

[They leave.

DE LANCEY (to his wife)

I take you to our door, and say good-bye,  
And go thence to the Duke's and wait for him.  
In a few hours we shall be all in motion  
Towards the scene of—what we cannot tell !  
You, dear, will haste to Antwerp till it's past,  
As we have arranged.

[They leave.

WELLINGTON (to Richmond)

Now I must also go,  
And snatch a little snooze ere harnessing.  
The Prince and Brunswick have been gone some while.

RICHMOND walks to the door with him. Exit WELLINGTON. RICHMOND returns.

DUCHESS (to Richmond)

Some of these left renew the dance, you see.  
I cannot stop them ; but with memory hot  
Of those late gone, of where they are gone, and why,  
It snacks of heartlessness !

RICHMOND

Let be ; let be ;

Youth comes not twice to fleet mortality !

The dancing, however, is fitful and spiritless, few but civilian partners being left for the ladies. Many of the latter prefer to sit in reverie while waiting for their carriages.

SPIRIT OF THE PITIES

*When those stout men-at-arms drew doorward there,  
I saw a like grimacing shadow march  
And pirouette before no few of them.  
Some of themselves beheld it ; some did not.*

SPIRIT OF THE YEARS

*Which were so ushered ?*

## SPIRIT OF THE PITIES

*Brunswick, who saw and knew;  
 One also moved before Sir Thomas Pitton,  
 Who coolly conned and drily spoke to it;  
 Another danced in front of Ponsonby,  
 Who failed of heeding his.—De Laney, Hay,  
 Gordon, and Cameron, and many more  
 Were footmanned by like phantoms from the ball.*

## SPIRIT OF THE YEARS

*Multiplied shimmerings of my Protean friend,  
 Who means to conch them shortly. Thou wilt eye  
 Many fantastic moulds of him ere long,  
 Such as, bethink thee, oft hast eyed before.*

## SPIRIT OF THE PITIES

*I have—too often!*

The attenuated dance dies out, the remaining guests depart, the musicians leave the gallery and depart also. RICHMOND goes to a window and pulls back one of the curtains. Dawn is barely visible in the sky, and the lamps indistinctly reveal that long lines of British infantry have assembled in the street. In the irksomeness of waiting for their officers with marching-orders, they have lain down on the pavements, where many are soundly sleeping, their heads on their knapsacks and their arms by their side.

## DUCHESS

Poor men. Sleep waylays them. How tired they seem!

## RICHMOND

They'll be more tired before the day is done.  
 A march of eighteen miles beneath the heat,  
 And then to fight a battle ere they rest,  
 Is what foreshades.—Well, it is more than bed-time;  
 But little sleep for us or any one  
 To-night in Brussels!

He draws the window-curtain and goes out with the DUCHESS. Servants enter and extinguish candles. The scene closes in darkness.

## SCENE III

## CHARLEROI. NAPOLEON'S QUARTERS

The same midnight. NAPOLEON is lying on a bed in his clothes. In consultation with SOULT, his Chief of Staff, who is sitting near, he dictates to



his Secretary orders for the morrow. They are addressed to KELLERMANN, DROUOT, LOBAU, GÉRARD, and other of his marshals. SOULT goes out to dispatch them.

The Secretary resumes the reading of reports. Presently MARSHAL NEY is announced. He is heard stumbling up the stairs, and enters.

NAPOLÉON

Ah, Ney ; why come you back ? ' Have you secured  
The all-important Crossways ?—safely sconced  
Yourself at Quatre-Bras ?

NEY

Not, sire, as yet.  
For, marching forwards, I heard gunnery boom,  
And, fearing that the Prussians had engaged you,  
I stood at pause. Just then——

NAPOLÉON

My charge was this :  
Make it impossible at any cost  
That Wellington and Blucher should unite.  
As it's from Brussels that the English come,  
And from Namur the Prussians, Quatre-Bras  
Lends it alone for their forgathering :  
So, why exists it if not in your hands ?

NEY

My reason, sire, was rolling from my tongue.—  
Hard on the boom of guns, dim files of foot  
Which read to me like massing Englishry—  
The vanguard of all Wellington's array—  
I half-discerned. So, in pure wariness,  
I left the Bachelu columns there at Frasnes,  
And hastened back to tell you.

NAPOLÉON

Ney ; O Ney !

I fear you are not the man that once you were ;  
Of yore so daring, such a faint-heart now !  
I have ground to know the foot that flustered you  
Were but a few stray groups of Netherlanders ;  
For my good spies in Brussels send me cue  
That up to now the English have not stirred,  
But cloy themselves with nightly revel there.

NEY (bitterly)

Give me another opportunity  
Before you speak like that !

NAPOLÉON

You soon will have one ! . . .  
But now—no more of this. I have other glooms  
Upon my soul—the much-disquieting news  
That Bourmont has deserted to our foes  
With his whole staff.

NEY

We can afford to let him.

NAPOLÉON

It is what such betokens, not their worth,  
That whets it ! . . . Love, respect for me, have waned ;  
But I will right that. We've good chances still.  
You must return foot-hot to Quatre-Bras ;  
There Kellermann's cuirassiers will promptly join you  
To bear the English backward Brussels way.  
I go on towards Fleurus and Ligny now.—  
If Blücher's force retreat, and Wellington's  
Lie somnolent in Brussels one day more,  
I gain that city sans a single shot ! . . .

Now, friend, downstairs you'll find some supper ready,  
Which you must tuck in sharply, and then off.  
The past day has not ill-advantaged us ;  
We have stolen upon the two chiefs unawares,  
And in such sites that they must fight apart.  
Now for a two hours' rest.—Comrade, adieu  
Until to-morrow !

NEY

Till to-morrow, sire !

[Exit NEY.]

NAPOLÉON falls asleep, and the Secretary waits till dictation shall be resumed. BUSSY, the orderly officer, comes to the door.

BUSSY

Letters—arrived from Paris. (Hands letters.)

## SECRETARY

He shall have them  
The moment he awakes. These eighteen hours  
He's been astride ; and is not what he was.—  
Much news from Paris ?

## BUSSY

I can only say  
What's not the news. The courier has just told me  
He'd nothing from the Empress at Vienna  
To bring his Majesty. She writes no more.

## SECRETARY

And never will again ! In my regard  
That bird's forsook its nest for good and all.

## BUSSY

All that they hear in Paris from her court  
Is through our spies there. One of them reports  
This rumour of her : that the Archduke John,  
In taking leave to join our enemies here,  
Said, " Oh, my poor Louise ; I am grieved for you,  
And what I hope is, that he'll be run through,  
Or shot, or break his neck, for your own good  
No less than ours."

## NAPOLÉON (waking)

By " he " denoting me ?

## BUSSY (starting)

Just so, your Majesty.

## NAPOLÉON (peremptorily)

What said the Empress ?

## BUSSY

She gave no answer, sire, that rumour bears.

## NAPOLÉON

Count Neipperg, whom they have made her chamberlain,  
Interred his wife last spring—is it not so ?

BUSSY

He did, your Majesty.

NAPOLÉON

H'm. . . . You may go.

[Exit BUSSY.]

The Secretary reads letters aloud in succession. He comes to the last ; begins it ; reaches a phrase, and stops abruptly.

Mind not ! Read on. No doubt the usual threat,  
Or prophecy, from some mad scribe ? Who signs it ?

SECRETARY

The subscript is "The Duke of Enghien !"

NAPOLÉON (starting up)

Bah, man ! A treacherous trick ! A hoax—no more !  
Is that the last ?

SECRETARY

The last, your Majesty.

NAPOLÉON

Then now I'll sleep. In two hours have me called.

SECRETARY

I'll give the order, sire.

[The Secretary goes.]

The candles are removed, except one, and NAPOLÉON endeavours to compose himself.

SPIRIT IRONIC

*A little moral panorama would do him no harm, after that  
reminder of the Duke of Enghien. Shall it be, young  
Compassion ?*

SPIRIT OF THE PITIES

*What good—if that old Years tells us be true ?  
But I say naught. To ordain is not for me !*

Thereupon a vision passes before NAPOLÉON as he lies, comprising hundreds of thousands of skeletons and corpses in various stages of decay. They rise from his various battlefields, the flesh dropping from them, and gaze reproachfully at him. His intimate officers who have been slain he recognizes among the crowd. In front is the DUKE OF ENGHEN as showman.

NAPOLÉON (in his sleep)

Why, why should this reproach be dealt me now?  
Why hold me my own master, if I be  
Ruled by the pitiless Planet of Destiny?

He jumps up in a sweat and puts out the last candle; and the scene is curtained by darkness.

#### SCENE IV

##### A CHAMBER OVERLOOKING A MAIN STREET IN BRUSSELS

A June sunrise; the beams struggling through the window-curtains. A canopied bed in a recess on the left. The quick notes of "Brighton Camp, or the Girl I've left behind me," strike sharply into the room from fifes and drums without. A young lady in a dressing-gown, who has evidently been awaiting the sound, springs from the bed like a hare from its form, undraws the window-curtains and opens the window.

Columns of British soldiery are marching past from the Parc southward out of the city by the Namur Gate. The windows of other houses in the street rattle open, and become full of gazers.

A tap at the door. An older lady enters, and comes up to the first.

YOUNGER LADY (turning)

O mamma—I didn't hear you!

ELDER LADY

I was sound asleep till the thumping of the drums set me fantastically dreaming, and when I awoke I found they were real. Did they wake you too, my dear?

YOUNGER LADY (reluctantly)

I didn't require waking. I hadn't slept since we came home.

ELDER LADY

That was from the excitement of the ball. There are dark rings round your eyes. (The fifes and drums are now opposite, and thrill the air in the room.) Ah—that "Girl I've left behind me!"—which so many thousands of women have throbbled an accompaniment to, and will again to-day if ever they did!

YOUNGER LADY (her voice faltering)

It is rather cruel to say that just now, mamma. There, I can't look at them after it! (She turns and wipes her eyes.)

## ELDER LADY

I wasn't thinking of ourselves—certainly not of you.—How they press on—with those great knapsacks and firelocks and, I am told, fifty-six rounds of ball-cartridge, and four days' provisions in those haversacks. How can they carry it all near twenty miles and fight with it on their shoulders! . . . Don't cry, dear. I thought you would get sentimental last night over somebody. I ought to have brought you home sooner. How many dances did you have? It was impossible for me to look after you in the excitement of the war-tidings.

## YOUNGER LADY

Only three—four.

## ELDER LADY

Which were they?

## YOUNGER LADY

"Enrico," the "Copenhagen Waltz" and the "Hanoverian," and the "Prime of Life."

## ELDER LADY

It was very foolish to fall in love on the strength of four dances.

## YOUNGER LADY (evasively)

Fall in love? Who said I had fallen in love? What a funny idea!

## ELDER LADY

Is it? . . . Now here come the Highland Brigade with their pipes and their "Hieland Laddie." How the sweethearts cling to the men's arms. (Reaching forward.) There are more regiments following. But look, that gentleman opposite knows us. I cannot remember his name. (She bows and calls across.) Sir, which are these?

## GENTLEMAN OPPOSITE

The Ninety-second. Next come the Forty-ninth, and next the Forty-second—Sir Denis Pack's brigade.

## ELDER LADY

Thank you.—I think it is that gentleman we talked to at the Duchess's, but I am not sure. (A pause: another band.)

## GENTLEMAN OPPOSITE

That's the Twenty-eighth. (They pass, with their band and colours.) Now the Thirty-second are coming up—part of Kempt's brigade. Endless, are they not!

## ELDER LADY

Yes, Sir. Has the Duke passed out yet?

## GENTLEMAN OPPOSITE

Not yet. Some cavalry will go by first, I think. The foot coming up now are the Seventy-ninth. (They pass.) . . . These next are the Ninety-fifth. (They pass.) . . . These are the First Foot-guards. (They pass, playing "British Grenadiers.") . . . The Fusileer-guards now. (They pass.) . . . Now the Coldstreamers. (They pass. He looks up towards the Parc.) Several Hanoverian regiments under Colonel Best are coming next. (They pass, with their bands and colours. An interval.)

## ELDER LADY (to daughter)

Here are the hussars. How much more they carry to battle than at reviews. The hay in those great nets must encumber them. (She turns and sees that her daughter has become pale.) Ah, now I know! *He* has just gone by. You exchanged signals with him, you wicked girl! How do you know what his character is, or if he'll ever come back?

The younger lady goes and flings herself on her face upon the bed, sobbing silently. Her mother glances at her, but leaves her alone. An interval. The prancing of a group of horsemen is heard on the cobble-stones without.

## GENTLEMAN OPPOSITE (calling)

Here comes the Duke!

## ELDER LADY (to younger)

You have left the window at the most important time! The Duke of Wellington and his staff-officers are passing out.

## YOUNGER LADY

I don't want to see him. I don't want to see anything any more!

Riding down the street comes WELLINGTON in a grey frock-coat and small cocked hat, frigid and undemonstrative; accompanied by four or five Generals of his suite, the Deputy Quartermaster-general DE LANCEY, LORD FITZROY SOMERSET, Aide-de-camp, and GENERAL MÜFFLING.

## GENTLEMAN OPPOSITE

He is the Prussian officer attached to our headquarters, through whom Wellington communicates with Blücher, who, they say, is threatened by the French at Ligny at this moment

Her older lady turns to her daughter and going to the bell bends over her while the hoarse tramp of WELLINGTON and his staff clatters more faintly in the street and the music of the last retreating band dies away towards the Forest of Soignes

Finding that her daughter is hysterical with grief she quickly draws the window curtains to screen the room from the houses opposite Scene ends

## SCENE V

## THE FIELD OF LIGNY

The same day later A prospect of the battlefield of Ligny southward from the roof of the windmill of Bussy which stands at the centre and highest point of the Prussian position about six miles south east of Quatre Bras

The ground slopes downward along the whole front of the scene to a valley through which wanders the Ligne a muddy stream bordered by willows On both sides of the stream in the middle plane of the picture stands the village of Ligny composed of thatched cottages gardens and farm houses with stone walls the principal features such as the church church yard and village green being on the further side of the Ligne

On that side the land ascends in green wheelhills to an elevation some what greater than that of the foreground reaching away to Fleurus in the right hand distance

In front on the slopes between the spectator and the village is the First Corps of the Prussian army commanded by Zieten its First Brigade under Scharnhorst occupying the most salient point The Corps under Thielmann is ranged to the left and that of Friesen to the right in reserve to Zieten In the centre front just under the mill Büchel on a fine grey charger is intently watching with his staff

Something dark is seen to be advancing over the horizon by Fleurus about three miles off It is the van of Napoleon's army approaching to give battle

At this moment hoofs are heard clattering along a road that passes behind the mill and thence come down to the front the Duke of Wellington his staff officers and a small escort of cavalry

Wellington and Blücher greet each other at the foot of the windmill They disappear inside and can be heard ascending the ladders

Enter on the roof Wellington and Blücher followed by Fitzroy Somerset Gaisrathau Muffling and others Before renewing their conversation they peer through their glasses at the dark movements on the horizon Wellington's manner is deliberate judicious almost indifferent, Bücher is eager and impetuous

## WELLINGTON

They muster not as yet in near such strength  
At Quatre Bras as here



BLÜCHER

'Tis from Fleurus  
They come debouching. I, perforce, withdrew  
My forward posts of cavalry at dawn  
In face of their light cannon. . . . They'll be here,  
I reckon, soon!

WELLINGTON (still with glass)

I clearly see his staff,  
And if my eyes don't lie, the Arch-one too. . . .  
It is the whole Imperial army, Prince,  
That we've before us. (A silence.) Well, we'll cope with  
them!

What would you have me do?

BLÜCHER is so absorbed in what he sees that he does not heed.

GNEISENAU

Duke, this I'd say :  
Events suggest to us that you come up  
With all your force, behind the village here,  
And act as our reserve.

MÜFFLING

But Bonaparte,  
Pray note, has redistributed his strength  
In fashion that you fail to recognize.  
I am against your scheme.

BLÜCHER (lowering his glass)

Signs notify  
Napoléon's plans as changed! He purports now  
To strike our left—between Sombreffe and Brye. . . .  
If so, I have to readjust my ward.

WELLINGTON

One of his two divisions that we scan  
Outspreading from Fleurus, seems bent on Ligny,  
The other on Saint-Amand.

BLÜCHER

Well, I shall see  
In half an hour, your Grace. If what I deem

Be what he means, Von Zieten's corps forthwith  
Must stand to their positions Push out here,  
Henckel at Ligny, Steinmetz at La Haye.

WELLINGTON

So that, your Excellency, as I opine,  
I go and sling my strength on their left wing—  
Manœuvring to outflank 'em on that side

BLUCHER

True, true Our plan uncovers of itself;  
You beat down everything from Quatre-Bras  
Along the road to Fiasnes

WELLINGTON

I will, by God  
I'll bear straight on to Gosselies, if needs!

GNEISENAU

Your Excellencies, if I may be a judge,  
Such movement will not tend to unity,  
It leans too largely on a peradventure,  
Most speculative in its contingencies!

*A silence till the officers of the staff remark to each other that concentration is best in any circumstances. A general discussion ensues.*

BLUCHER (concludingly)

We will expect you, Duke, to our support.

WELLINGTON

I must agree that, in the sum, it's best  
So be it then If not attacked myself  
I'll come to you—Now I return with speed  
To Quatre Bras.

BLUCHER

And I descend from here  
To give close eye and thought to things below;  
No more can well be studied where we stand

*Exeunt from roof WELLINGTON, BLUCHER and the rest. They reappear below, and WELLINGTON and his suite gallop furiously away in the direction of Quatre Bras.*

An interval.

## DUMB SHOW (below)

Three reports of a cannon give the signal for the French attack. NAPOLÉON'S army advances down the slopes of green corn opposite, bands and voices joining in songs of victory. The French come in three grand columns; VANDAMME'S on the left (the spectator's right) against Saint-Amand, the most forward angle of the Prussian position. GERARD'S in the centre bears down upon Ligny. GROUCHY'S on the French right is further back. Far to the rear can be discerned NAPOLÉON, the Imperial Guard, and MILHAUD'S cuirassiers halted in reserve.

This formidable advance is preceded by swarms of trawlers, who tread down the high wheat, exposing their own men in the rear.

Amid cannonading from both sides they draw nearer to the Prussians, though lanes are cut through them by the latter's guns. They drive the Prussians out of Ligny; who, however, rally in the houses, churchyard, and village green.

## SPIRIT OF THE PITIES

*I see an unnatural Monster, loosely jointed,  
With an Apocalyptic Being's shape,  
And limbs and eyes a hundred thousand strong,  
And fifty thousand heads; which coils itself  
About the buildings there.*

## SPIRIT OF THE YEARS

*Thou dost indeed.  
It is the Monster Devastation. Watch.*

Round the church they fight without quarter, shooting face to face, stabbing with unfixed bayonets, and braining with the butts of muskets. The village catches fire, and soon becomes a furnace. The crash of splitting timbers as doors are broken through, the curses of the fighters, rise into the air, with shouts of "En avant!" from the further side of the stream, and "Vorwärts!" from the nearer.

The battle extends to the west by Le Hamceau and Saint-Amand la Haye; and Ligny becomes invisible under a shroud of smoke.

## VOICES (at the base of the mill)

This sun will go down bloodily for us!  
The English, sharply sighed for by Prince Blücher,  
Cannot appear. Wellington words across  
That hosts have set on him at Quatre-Bras,  
And leave him not one bayonet to spare!

The truth of this intelligence is apparent. A low dull sound heard lately from the direction of Quatre-Bras has increased to a roaring cannonade.

The scene abruptly closes.

## SCENE VI

## THE FIELD OF QUATRE-BRAS

The same day. The view is southward, and the straight gaunt highway from Brussels (behind the spectator) to Charleroi over the hills in front, bisects the picture from foreground to distance. Near at hand, where it is elevated and open, there crosses it obliquely, at a point called Les Quatre-Bras, another road which comes from Nivelles, five miles to the gazeer's right rear, and goes to Namur, twenty miles ahead to the left. At a distance of five or six miles in this latter direction it passes near the previous scene, Ligny, whence the booming of guns can be continuously heard.

Between the cross-roads in the centre of the scene and the far horizon the ground dips into a hollow, on the other side of which the same straight road to Charleroi is seen climbing the crest, and over it till out of sight. From a hill on the right hand of the mid-distance a large wood, the wood of Bossu, reaches up nearly to the crossways, which give their name to the buildings thereat, consisting of a few farm-houses and an inn.

About three-quarters of a mile off, nearly hidden by the horizon towards Charleroi, there is also a farmstead, Gemoncourt, another, Piraumont, stands on an eminence a mile to the left of it, and somewhat in front of the Namur road.

## DUMB SHOW

As this scene uncovers the battle is beheld to be raging at its height, and to have reached a keenly tragic phase. WELLINGTON has returned from Ligny, and the main British and Hanoverian position, held by the men who marched out of Brussels in the morning, under officers who danced the previous night at the Duchess's, is along the Namur road to the left of the perspective, and round the cross-road itself. That of the French, under Ney, is on the crests further back, from which they are descending in imposing numbers. Some advanced columns are assailing the English left, while through the smoke-hazes of the middle of the field two lines of skirmishers are seen firing at each other—the southernmost dark blue, the northernmost dull red. Time lapses till it is past four o'clock.

## SPIRIT OF RUMOUR

*The cannonade of the French ordnance-lines  
Has now redoubled. Columns new and dense  
Of foot, supported by fleet cavalry,  
Straightly impinge upon the Brunswick bands  
That border the plantation of Bossu  
Above some regiments of the assaulting French  
A flag like midnight swims upon the air,  
To say no quarter may be looked for there!*

The Brunswick soldier, much notched and torn by the French grape-shot, now lie in heaps. The DUKE OF BRUNSWICK himself, desperate to keep them steady, lights his pipe, and rides slowly up and down in front of his lines previous to the charge which follows.

## SPIRIT OF RUMOUR

*The French have heaved them on the Brunswickers,  
 And borne them back. Now comes the Duke's told time  
 He gallops at the head of his hussars—  
 Those men of solemn and appalling guise,  
 Full clothed in black, with nodding heavy plumes,  
 A slumping skull and cross of bones  
 Set upon each, to bespeak his slain sire  
 Concordantly, the expected bullet starts  
 And finds the living son*

BRUNSWICK reels to the ground His troops disheartened lose their courage and give way

The French front columns and the cavalry supporting them shout as they advance The Allies are forced back upon the English main position WELLINGTON is in personal peril for a time but he escapes it by a leap of his horse

A curtain of smoke drops An interval The curtain reascends

## SPIRIT OF THE PITIF

*Behold again the Dynasts' gory gear!  
 Since we regarded, what has progressed here?*

## RECORDING ANGEL (in recitative)

*Musters of English foot and their allies  
 Came palely panting by the Brussels way,  
 And, swiftly stationed, checked their counter braves  
 Ney, vexed by lack of like auxiliaries,  
 Bade then the columned cuirassiers to charge  
 In all their edged array of weaponcraft  
 Yea, thrust replied to thrust, and fire to fire,  
 The English broke, till Picton prompt to prop them  
 Sprang with fresh foot folk from the covering eye  
 Next Piche's cavalry took up the charge  
 And so the action sways The English left  
 Is turned at Piraumont, whilst on their right  
 Perils infest the greenwood of Bossu,  
 Wellington gazes round with dubious view,  
 England's long fame in fight seems sepulchred,  
 And ominous roars swell louder Ligny wad*

## SPIRIT OF RUMOUR

*Now rage has wrenched the battle since thou'st writ,  
 Hot-hasting succours of light cannonry*

*Lately come up, relieve the English stress ;  
 Kellermann's cuirassiers, both man and horse  
 All plated over with the brass of war,  
 Are rolling on the highway. More brigades  
 Of British, soiled and sweltering, now are nigh,  
 Who plunge within the bosage of Bossu ;  
 Where in the hidden shades and sinuous creeps  
 Life-struggles can be heard, seen but in peeps.  
 Therewith the foe's accessions harass Ney,  
 Racked that no needful d'Erlon darks the way !*

Inch by inch NIV has to draw off WELLINGTON promptly advances. At dusk NIV's army finds itself back at Dasnes, where he meets D'ERLON coming up to his assistance, too late.

The weary English and their allies, who have been on foot ever since one o'clock the previous morning, prepare to bivouac in front of the cross-roads. Their fires flash up for a while ; and by and by the dead silence of heavy sleep hangs over them. WELLINGTON goes into his tent, and the night darkens

A Prussian courier from Ligny enters, who is conducted into the tent to WELLINGTON.

#### SPIRIT OF THE PITIES

*What tidings can a courier bring that count  
 Here, where such mighty things are native born ?*

#### RECORDING ANGEL (in recitative)

*The fury of the tumult there begun  
 Scourged quivering Ligny through the afternoon :  
 Napoleon's great intent grew substantive,  
 And on the Prussian pith and pulse he bent  
 His foretimed blow. Blucher, to butt the shock,  
 Called up his last reserves, and heading on,  
 With blade high brandished by his aged arm,  
 Spurred forward his white steed. But they, outspent,  
 Failed far to follow. Darkness coped the sky,  
 And storm, and rain with thunder. Yet once more  
 He cheered them on to charge. His horse, the while,  
 Pierced by a bullet, fell on him it bore.  
 He, trampled, bruised, faint, and in disarray  
 Dragged to another mount, was led away.  
 His ragged lines withdraw from sight and sound,  
 And their assailants camp upon the ground.*

The scene shuts with midnight.

## SCENE VII

## BRUSSELS. THE PLACE ROYALE

The same night, dark and sultry. A crowd of citizens throng the broad Place. They give continually down the Rue de Namur, along which arrive minute by minute carts and waggon laden with wounded men. Other wounded lump into the city on foot. At much greater speed enter fugitive soldiers from the miscellaneous contingents of WELLINGTON'S army at Quatre-Bras who gesticulate and explain to the crowd that all is lost and that the French will soon be in Brussels.

Baggage-carts and carriages, with and without horses, stand before an hotel, surrounded by a medley of English and other foreign nobility and gentry with their valets and maids. Bulletins from the battlefield are affixed on the corner of the Place, and people peer at them by the dim oil lights.

A rattle of hoofs reaches the ears, entering the town by the same Namur gate. The riders disclose themselves to be Belgian hussars, also from the field.

## SEVERAL HUSSARS

The French approach! Wellington is beaten. Bonaparte is at our heels.

Consternation reaches a crisis. Horses are hastily put-to at the hotel people crowd into the carriages and try to drive off. They get jammed together and hemmed in by the throng. Unable to move they quail and curse despairingly in sundry tongues.

Enter the MAYOR OF BRUSSELS, the BARON CAPELLEN, the DUC D'URSEL, and officials.

## BARON CAPELLEN

Affix the new bulletin. It is a more assuring one, and may quiet them a little.

A new bulletin is nailed over the old one.

## MAYOR

Good people, calm yourselves. No victory has been won by Bonaparte. The noise of guns heard all the afternoon became fainter towards the end, showing beyond doubt that the retreat was away from the city.

## A CITIZEN

The French are said to be forty thousand strong at Les Quatre-Bras, and no forty thousand British marched out against them this morning!

## ANOTHER CITIZEN

And it is whispered that the city archives and the treasure-chest have been sent to Antwerp!

## MAYOR

Only as a precaution. No good can be gained, by panic. Sixty or seventy thousand of the Allies, all told, face Napoleon by this hour. Meanwhile who is to attend to the wounded that are being brought in faster and faster? Fellow citizens, do your duty by these unfortunates, and believe me that when engaged in such an act of mercy no enemy will hurt you.

## CITIZENS

What can we do?

## MAYOR

I invite all those who have such, to bring mattresses, sheets, and coverlets to the Hotel de Ville, also old linen and lint from the houses of the cities.

May I set out on this errand? An interval. Enter a courier who speaks to the Mayor and the Citizen Capellen.

## LÉON CAPELLEN (to Mayor)

Better inform them immediately, to prevent a panic.

## MAYOR (to Citizens)

I grieve to tell you that the Duke of Brunswick, whom you saw ride out this morning, was killed this afternoon at Les Quatre Bras. A musket ball passed through his bridle hand and entered his belly. His body is now arriving. Carry yourselves bravely.

A line is formed in the crowd in the direction of the Rue de Namur, and they wait. Presently an extemporized funeral procession with the body of the Duke on a gun carriage and a small escort of Brunswickers with carbines reversed comes slowly up the street, their silver death's heads shining in the lamplight. The agitation of the citizens settles into a silent gloom as the mournful train passes.

## MAYOR (to Léon Capellen)

I noticed the strange look of prepossession on his face at the ball last night, as if he knew what was going to be.



## BARON CAPLIEN

The Duchess mentioned it to me . . . He hated the French, if any man ever did, and so did his father before him ! Here comes the English Colonel Hamilton, straight from the field. He will give us trustworthy particulars.

Enter COLONEL HAMILTON by the Rue de Namur. He converses with the MAJOR and the BARON on the issue of the struggle.

## MAJOR

Now I will go to the Hôtel de Ville, and get it ready for those wounded who can find no room in private houses.

[Exit MAJOR CAPLIEN, PURSUE HAMILTON etc severally.]

Many citizens descend in the direction of the Hôtel de Ville to assist. Those who remain silently watch the carts bringing in the wounded till daylight. The doors of houses in the Place and elsewhere are kept open, and the rooms within lighted in expectation of more arrivals from the field.

A courier gallops up who is accosted by idlers.

## COURIER (hastily)

The Prussians are defeated at Ligny by Napoleon in person. He will be here to-morrow.

[Exit courier.]

## FIRST IDLER

The devil ! Then I am for welcoming him. No Antwerp for me !

## OTHER IDLERS (sotto voce)

Vive l'Empereur !

A warm summer fog from the Lower Town covers the Parc and the Place Royale.

## SCENE VIII

## THE ROAD TO WATERLOO

The view is now from Quatre Bras backward along the road by which the English moved. Diminishing in a straight line from the foreground to the centre of the distance it passes over Mont Saint Jean and through Waterloo to Brussels.

It is now tinged by a moving mass of English and Allied infantry in retreat to a new position at Mont Saint Jean. The sun shines brilliantly upon the foreground is yet, but towards Waterloo and the Forest of Soignes on the north horizon it is overcast with black clouds which are steadily advancing up the sky.

To mark the retreat the English outposts return their position on the battlefield in the face of VIVAN'S troops and keep up a desultory firing the cavalry for the same reason remain being drawn up in lines beside the intersecting Vaux road

Enter WEILINGTON, U\BRIDGE (who is in charge of the cavalry) MURIEL VIVAN and others They look through their field glasses towards BRUSSELS VIVAN'S position since his retreat of yesternight, and also towards ALONION at Ligny

## WEILINGTON

The noonday sun, striking so strongly there,  
Makes illusions of their aims That they advance  
Then growing radiance shows Those gleams by Marbais  
Suggest fixed bayonets

## U\BRIDGE

VIVAN'S glass reveals  
That they are cuirassiers Ney's troops, too, near  
At last, methinks, along this other road

## WEILINGTON

One thing is sure that here the whole French force  
Schemes to unite and sharply follow us  
It formulates our fence The cavalry  
Must linger here no longer, but recede  
To Mont Saint Jean, as rearguard of the foot.  
From the intelligence that Gordon brings  
'Tis pretty clear old Blucher had to take  
A damned good drubbing yesterday at Ligny,  
And has been bent hard back ' So that, for us,  
Bound to the plighted plan, there is no choice  
But to do like No doubt they'll say at home  
That we've been well thrashed too It can't be helped,  
They must ' (He looks round at the sky) A heavy rain-  
fall threatens us,  
To make it all the worse!

The speaker and his staff ride off along the Brussels road in the rear of the infantry, and U\BRIDGE begins the retreat of the cavalry

CAPTAIN MERCER enters with a light battery

## MERCER (excitedly)

Look back, my lord;  
Is it not Bonaparte himself we see  
Upon the road I have come by?

UXBRIDGE (looking through glass)

Yes, by God ;

His face as clear-cut as the edge of a cloud  
The sun behind shows up ! His suite and all !  
Fire—fire ! And aim you well.

The battery hastily makes ready and fires.

No ! It won't do.

He brings on mounted ordnance of his Guard,  
So we're in danger here. Then limber up,  
And off as soon as may be.

The English artillery and cavalry retreat at full speed, just as the weather bursts, with flashes of lightning and drops of rain. They all clatter off along the Brussels road, UXBRIDGE and his aides galloping beside the column, till no British are left at Quatre-Bras except the sham.

The focus of the scene follows the retreating English army, the highway and its margins panoramically gliding past the vision of the spectator. The phantom's chant monotonously while the retreat goes on.

#### CHORUS OF RUMOURS (aerial music)

*Day's nether hours advance ; storm supervenes  
In heaviness unparalleled, that screens  
With water-woven gauzes, vapour-bred,  
The creeping clumps of half-obliterate red—  
Severely harassed past each round and ridge  
By the inimical lance. They gain the bridge  
And village of Genappe, in equal fence  
With weather and the enemy's violence.  
—Cannon upon the foul and flooded road,  
Cavalry in the cornfields mire-beströwed,  
With frothy horses floundering to their knees,  
Make wayfaring a moil of miseries !  
Till Britishry and Bonapartists lose  
Their clashing colours for the tawny hues  
That twilight sets on all its stealing tinct imbues.*

The rising ground of Mont Saint-Jean, in front of Waterloo, is gained by the English vanguard and main masses of foot, and by degrees they are joined by the cavalry and artillery. The French are but little later in taking up their position amid the cornfields around La Belle Alliance.

Fires begin to shine up from the English bivouacs. Camp kettles are slung, and the men pile arms and stand round the blaze to dry themselves. The French opposite lie down like dead men in the dripping green wheat and rye, without supper and without fire.

By and by the English army also lies down, the men huddling together on the ploughed mud in their wet blankets, while some sleep sitting round the dying fires

CHORUS OF THE YEARS (actual music)

*The lids of eve fall together at last,  
And the fawns so foreign to field and tree  
Lie down as though native, and slumber fast!*

CHORUS OF THE PITIES

*Sore are the thrills of misgiving we see  
In the artless chaupaign at this harlequinade,  
Distracting a vigil where calm should be!  
The green scents oppress, and the Plain afraid  
Of a Something to come, whereof these are the proofs,—  
Neither earthquake, nor storm, nor eclipse's shade!*

CHORUS OF THE YEARS

*Yea, the coney's are scared by the thud of hoofs,  
And their white scuts slash at their vanishing heels,  
And swallows abandon the hamlet-roofs.  
The mole's tunnelled chambers are crushed by wheels,  
The lark's eggs scattered, their owners fled;  
And the hedgehog's household the sapper unseals.  
The snail draws in at the terrible tread,  
But in vain; he is crushed by the fellow-rim;  
The wren asks what can be overhead,  
And wriggles deep from a scene so grim,  
And guesses him safe; for he does not know  
What a foul red flood will be soaking him!  
Beaten about by the heel and toe  
Are butterflies, sick of the day's long rheum,  
To die of a worse than the weather-foe.  
Trodden and bruised to a miry tumb  
Are cars that have greened but will never be gold,  
And flowers in the bud that will never bloom.*

CHORUS OF THE PITIES

*So the season's intent, ere its fruit unfold,  
Is frustrate, and mangled, and made succumb,  
Like a youth of promise struck stark and cold! . . .  
And what of these who to-night have come?*

## CHORUS OF THE YEARS

*The young sleep sound; but the weather awakes  
In the veterans, pains from the past that numb;*

*Old stabs of Ind, old Peninsular aches,  
Old Friedland chills, haunt their moist mud bed,  
Cramps from Austerlitz; till their slumber breaks.*

## CHORUS OF SINISTER SPIRITS

*And each soul shivers as sinks his head  
On the loam he's to lease with the other dead  
From to-morrow's mist-fall till Time be sped!*

The fires of the English go out, and silence prevails save for the soft his of the rain that falls impartially on both the sleeping armies

## ACT SEVENTH

## SCENE I

## THE FIELD OF WATERLOO

An aerial view of the battlefield at the time of sunrise is disclosed. The sky is still overcast, and rain still falls. A green expanse, almost unbroken, of rye, wheat, and clover, in oblong and irregular patches undivided by fences, covers the undulating ground, which sinks into shallow valley between the French and English positions. The road from Brussels to Charleroi runs like a spit through both positions, passing at back of the English into the leafy forest of Soignes.

The latter are turning out from their bivouacs. They move stiffly on their wet rest, and hurry to and fro like ants in an ant-hill. The tens of thousands of moving specks are largely of a brick-red colour, but the foreign contingent is darker.

Breakfasts are cooked over smoky fires of green wood. Innumerable groups, many in their shirt-sleeves, clean their rusty firelocks, drawing or exploding the charges, scrape the mud from themselves, and pipeclay from their cross-belts the red dye washed off their jackets by the rain.

At six o'clock they parade spread out, and take up their positions in the line of battle, the front of which extends in a wavy strand three miles long with three projecting bunches at Hougomont, La Haye Sainte, and La Haye.

Looking across to the French positions we observe that after advancing in dark streams from where they have passed the night they, too, deploy and wheel into their fighting places—figures with red epaulettes and hairy knapsacks, their arms glittering like a display of cutlery at a mill side fair.

They assume three concentric lines of crescent shape, that converge on the English midst, with great blocks of the Imperial Guard at the back of them. The rattle of their drums, then fanfares, and their bands playing

*Veillons au salut de l'Empire*" contrast with the quiet reigning on the English side.

A knot of figures, comprising WELLINGTON with a suite of general and senior staff-officers, ride backwards and forwards in front of the English lines, where each regimental colour floats in the hands of the junior ensign. The Duke himself, now a man of forty-six, is on his bay charger Copenhagen, in red pantaloons, a small plumeless cocked hat, and a blue cloak, which shows its white lining when blown back.

On the French side, too, a detached group creeps along the front in preliminary survey. BONAPARTE—also forty-six—in a grey overcoat, is mounted on his white arab Marengo, and accompanied by SOULT, NEY, LAFRÔME, DROUOT, and other marshals. The figures of aides move to and fro like shuttle-cocks between the group and distant points in the field. The rain has begun to gleam.

#### SPIRIT OF THE PITIES

*Discriminate these, and what they are,  
Who stand so stalwartly to war.*

#### SPIRIT OF THE YEARS

*Report, ye Rumourers of things near and far.*

#### SEMICHORUS I OF RUMOURS (chanting)

*Sweep first the Frenchmen's leftward lines along,  
And eke the peaceful panes of Hongomont—  
That seemed to hold prescriptive right of peace  
In fee from Time till Time itself should cease!—  
Jarred now by Reille's fierce foot-divisions three,  
Flanked on their left by Piré's cavalry.—  
The fourfold corps of d'Erlon, spread at length,  
Compose the right, east of the famed chaussée—  
The shelterless Charleroi-and-Brussels way, —  
And Jacquinet's alert light-steeded strength  
Still further right, their sharpened swords display.  
Thus stands the first line.*

#### SEMICHORUS II

*Next behind its back  
Comes Count Lobau, left of the Brussels track;  
Then Domon's horse, the horse of Subervie;  
Kellerman's cuirassed troopers twinkle-tipt,  
And, backing d'Erlon, Milhaud's horse, equipt  
Likewise in burnished steelwork sunshine-dipt:  
So ranks the second line refulgently.*

## SEMICHORUS I

*The third and last embattlement reveals  
D'Erlon's, Lobau's, and Reille's foot cannoniers,  
And horse drawn ordnance too, on many wheels,  
To strike with cat's paw where space appears*

## SEMICHORUS II

*The English front, to left, as flanking force,  
Has Vandelaar's hussars, and Llan's horse,  
Next them pace Picton's rows along the crest,  
The Hanoverian foot roll, Wülfel, Bist,  
Bylandt's brigade, set for land junctively,  
Pack's northern clausmen, Kempt's tough infantry,  
With garter, epaulet, spat, and phibic,  
While Halkett, Ompteda, and Kichmanske,  
Prolong the musters, near whose for and edge  
Baring invests the Farm of Holy Hulse.*

## SEMICHORUS I

*Maitland and Byng in Cool's division range,  
And round dun Hougomont's old hunched sides  
A dense array of watching Guardsmen hides  
Amid the peaceful produce of the granite,  
Whose new lured apples, hairy gooseberries green,  
And nut, and thyme, the ranks intrude between —  
Last, westward of the road that finds Nivelles,  
Duplat draws up, and Adam parallel*

## SEMICHORUS II

*The second British line—embattled horse—  
Holds the reverse slopes, screened, in ordered course,  
Dornberg's, and Arentschuld's, and Colquhoun Grant's,  
And left of them, behind where Allen plants  
His regiments, come the "Household" Cavalry,  
And nigh, in Picton's rear, the trumpets call  
The "Union" brigade of Ponsonby  
Behind these the reserves In front of all,  
Or interspaced, with slow matched gunners manned,  
Uphoated rows of threatful ordnance stand*

The clock of Nivelles convent church strikes eleven in the distance  
Shortly after coils of starch blue smoke burst into being along the line

lines, and the English batteries respond promptly, in an ominous roar that can be heard at Antwerp.

A column from the French left, six thousand strong, advances on the plantation in front of the château of Hougomont. They are played upon by the English ordnance; but they enter the wood, and dislodge some battalions here. The French approach the buildings, but are stopped by a loop-holed wall with a mass of English guards behind it. A deadly fire bursts from these through the loops and over the summit.

NAPOLÉON orders a battery of howitzers to play upon the building. Flames soon burst from it; but the foot-guards still hold the courtyard.

## SCENE II

### THE SAME. THE FRENCH POSITION

On a hillock near the farm of Rossmine a small table from the farmhouse has been placed; maps are spread thereon, and a chair is beside it. NAPOLÉON, SOULT, and other marshals are standing round, their horses waiting at the base of the slope.

NAPOLÉON looks through his glass at Hougomont. His elevated face makes itself distinct in the morning light as a gloomy resentful countenance, blue-black where shaven, and stained with snuff, with powderings of the same on the breast of his uniform. His stumpy figure, being just now thrown back, accentuates his stoutness.

### NAPOLÉON

Let Reille be warned that these his surly sets  
On Hougomont château, can scarce defray  
Their mounting bill of blood. They do not touch  
The core of my intent—to pierce and roll  
The centre upon the right of those opposed.  
Thereon will turn the outcome of the day,  
In which our odds are ninety to their ten!

### SOULT

Yes—prove there time and promptitude enough  
To call back Grouchy here. Of his approach  
I see no sign.

### NAPOLÉON (roughly)

Hours past he was bid come.  
—But naught imports it! We are enough without him.  
You have been beaten by this Wellington,  
And so you think him great. But let me teach you  
Wellington is no foe to reckon with.  
His army, too, is poor. This clash to-day



Is not more serious for our seasoned files  
Than breakfasting.

SOULT

Such is my earnest hope.

NAPOLÉON

Observe that Wellington still labours on,  
Stoutening his right behind Gomont château,  
But leaves his left and centre as before—  
Weaker, if anything. He plays our game!

WELLINGTON can, in fact, be seen detaching from his main line several companies of Guards to check the aims of the French on Hougomont.

Let me re-word my tactics. Ney leads off  
By seizing Mont Saint-Jean. Then d'Erlon stirs,  
And heaves up his division from the left.  
The second corps will move abreast of him,  
The sappers nearing to entrench themselves  
Within the aforesaid farm.

Enter an aide-de-camp.

AIDE

From Marshal Ney,  
Sire, I bring hasty word that all is poised  
To strike the vital stroke, and only waits  
Your Majesty's command.

NAPOLÉON

Which he shall have  
When I have scanned the hills for Grouchy's helms.

NAPOLÉON turns his glass to an upland four or five miles off on the right, known as St. Lambert's Chapel Hill. Gazing more and more intently, he takes rapid pinches of snuff in excitement, NEY's columns meanwhile standing for the word to advance, eighty guns being ranged in front of La Belle Alliance in support of them.

I see a darkly crawling, slug-like shape  
Embodying far out there,—troops seemingly—  
Grouchy's van-guard. What think you?

SOULT (also examining closely)

Verily troops;  
And, maybe, Grouchy's. But the air is hazed.

## NAPOLÉON

If troops at all, they are Grouchy's. Why misgive,  
And force on ills you fear !

## ANOTHER MARSHAL

It seems a wood.  
Trees don bold outlines in their new-leaved pride.

## ANOTHER MARSHAL

It is the creeping shadow from a cloud.

## ANOTHER MARSHAL

It is a mass of stationary foot ;  
I can descry piled arms.

NAPOLÉON sends off the order for NEY's attack—the grand assault on the English midst, including the farm of La Haye Sainte. It opens with a half-hour's thunderous discharge of artillery, which ceases at length to let D'ERLON's infantry pass.

Four huge columns of these, shouting defiantly, push forwards in face of the reciprocal fire from the cannon of the English. Their effrontery carries them so near the Anglo-Allied lines that the latter waver. But PICTON brings up PACK's brigade, before which the French in turn recede, though they make an attempt on La Haye Sainte, whence BARING's Germans pour a resolute fire.

WELLINGTON, who is seen afar as one of a group standing by a great elm, orders OMPTÉDA to send assistance to BARING, as may be gathered from the darting of aides to and fro between the points, like house-flies dancing their quadrilles.

East of the great highway the right columns of D'ERLON's corps have climbed the slopes. BYLANDT's sorely exposed Dutch are broken, and in their flight disorder the ranks of the English Twenty-eighth, the Carabinciers of the Ninety-fifth being also dislodged from the sand-pit they occupied.

## NAPOLÉON

All prospers marvellously ! Gomont is hemmed ;  
La Haye Sainte too ; their centre jeopardized ;  
Travers and d'Erlon dominate the crest,  
And further strength of foot is following close.  
Their troops are raw ; the flower of England's force  
That fought in Spain, America now holds.—  
To-night we sleep in Brussels !

SIR THOMAS PICTON, seeing what is happening, orders KEMPT's brigade forward. It volleys murderously DONZÉLOT's columns of D'ERLON's corps, and repulses them. As they recede PICTON is beheld shouting an order to charge.

## SPIRIT OF RUMOUR

*I catch a voice that cautions Picton now  
Against his rashness. "What the hell care I,—  
Is my curst carcase worth a moment's mind? —  
Come on!" he answers. Onwardly he goes!*

His tall, stern, saturnine figure with its bronzed complexion is on nearer approach discerned heading the charge. As he advances to the slope between the cross-roads and the sand-pit, riding very conspicuously, he falls dead, a bullet in his forehead. His aide, assisted by a soldier, drags the body beneath a tree and hastens on. KEMPT takes his command.

Next MARCOGNET is repulsed by PACK's brigade. D'ERLON's infantry and TRAVERS's cuirassiers are charged by the Union Brigade of Scotch<sup>1</sup> Greys, Royal Dragoons, and Inniskillens, and cut down everywhere, the brigade following them so furiously that LORD UXBRIDGE tries in vain to recall it. On its coming near the French it is overwhelmed by MILHAUD's cuirassiers, scarcely a fifth of the brigade returning.

An aide enters to NAPOLEON from GENERAL DOMON.

## AIDE

The General, on a far reconnaissance,  
Says, sire, there is no room for longer doubt  
That those debouching on St. Lambert's Hill  
Are Prussian files.

## NAPOLEON

Then where is General Grouchy?

Enter COLONEL MARIOT with a prisoner.

Aha—a Prussian, too! How comes he here!

## MARIOT

Sire, my hussars have captured him near Lasnes—  
A subaltern of the Silesian Horse.  
A note from Bülow to Lord Wellington,  
Announcing that a Prussian corps is close,  
Was found on him. He speaks our language, sire.

## NAPOLEON (to prisoner)

What force looms yonder on St. Lambert's Hill?

## PRISONER

General Count Bülow's van, your Majesty.

A thoughtful scowl crosses NAPOLEON'S sallow face.

<sup>1</sup> The spelling of the date is used.

NAPOLÉON

Where, then, did your main army lie last night?

PRISONER

At Wavre.

NAPOLÉON

But clashed it with no Frenchmen there?

PRISONER

With none. We deemed they had marched on Plancenoit.

NAPOLÉON (shortly)

Take him away. (The prisoner is removed.) Has Grouchy's whereabouts

Been sought, to apprize him of this Prussian trend?

SOULT

Certainly, sire. I sent a messenger.

NAPOLÉON (bitterly)

A messenger! Had my poor Berthier been here  
Six would have sufficed! Now then: seek Ney;  
Bid him to sling the valour of his braves  
Fiercely on England ere Count Bulow come;  
And advertize the succours on the hill  
As Grouchy's. (Aside) This is my one battle-chance;  
The Allies have many such! (To SOULT) If Bulow nears,  
He cannot join in time to share the fight.  
And if he could, 'tis but a corps the more. . . .  
This morning we had ninety chances ours,  
We have threescore still. If Grouchy but retrieve  
His fault of absence, conquest comes with eve!

The scene shifts.

## SCENE III

## SAINT LAMBERT'S CHAPEL HILL

A hill half-way between Wavre and the field of Waterloo, five miles to the north-east of the scene preceding. The hill is wooded, with some open land around. To the left of the scene, towards Waterloo, is a valley.

## DUB SHOW

Marching columns in Prussian uniforms coming from the direction of Wavre debouch upon the hill from the road through the wood.

They are the advance-guard and two brigades of BULOWS' corps that have been joined there by BRUCHE. The latter has just risen from the bed to which he has been confined since the battle of Igny two days ago. He still looks pale and shaken by the severe illness and triumphing he endured near the end of the action.

On the summit the troops halt and a discussion between BRUCHE and his staff ensues.

The cannonade in the direction of Waterloo is growing more and more violent. BRUCHE, after looking this way and that, decides to fall upon the French right at Planchenoit as soon as he can get there, which will not be yet.

Between this point and that the ground descends steeply to the valley on the spectator's left where there is a mud-bottomed stream, the Liane; the slope ascends no less abruptly on the other side towards Planchenoit. It is across this defile alone that the Prussian army can proceed thither—a route of unusual difficulty for artillery, where moreover the enemy is suspected of having placed a strong outpost during the night to intercept such an approach.

A figure goes forward—that of Major FALKENHAGEN, who is sent to reconnoitre and they wait a tedious time the firing at Waterloo growing more tremendous. FALKENHAGEN comes back with the welcome news that no outpost is there.

There now remains only the difficulty of the defile itself and the attempt is made. BRUCHE is descended riding hither and thither as the guns drag heavily down the slope into the muddy bottom of the valley. Here the wheels get stuck and the men already tired by marching since five in the morning seem inclined to leave the guns where they are. But the thunder from Waterloo still goes on. BRUCHE exhorts his men by words and eager gesture, and they do at length get the guns across though with much loss of time.

The advance guard now reaches some thick trees called the Wood of Paris. It is followed by the LOSCH and HINTER divisions of foot and in due course by the remainder of the two brigades. Here they halt and await the arrival of the main body of BULOWS' corps and the third corps under THIELMANN.

The scene shifts.

## SCENE IV

## THE FIELD OF WATERLOO THE ENGLISH POSITION

WELLINGTON on Copenhagen is again under the elm tree behind La Haye Sainte. Both horse and rider are covered with mud splashes, but the weather having grown finer the Duke has taken off his cloak.

UNBURNING, FITZROY-SOMERSET, CANTON, ALLEN, CORWILL, DE LANCY, HURLEY, GORDON, and other of his staff officers stand near him, there being also present GRAVENS, MURPHY, HUGEL and ALVA, also TYLER, PICTON's aide. The roar of battle continues.

WELLINGTON

I am grieved at losing Picton ; more than grieved.  
He was as grim a devil as ever lived,  
And roughish-mouthed withal. But never a man  
More stout in fight, more stoical in blame !

TYLER

Before he left for this campaign he said,  
"When you shall hear of *my* death, mark my words,  
You'll hear of a bloody day !" and, on my soul,  
'Tis true.

Enter another aide-de-camp.

AIDE

Sir William Ponsonby, my lords, has fallen.  
His horse got mud-stuck in a new-ploughed plot,  
Lancers surrounded him and bore him down,  
And six then ran him through. The occasion sprung  
Mainly from the Brigade's too reckless rush,  
Sheer to the French front lines.

WELLINGTON (gravely)

Ah—so it comes !  
'The Greys were bound to pay—'tis always so—  
Full dearly for their dash so far afield.  
Valour unballasted but lands its freight  
On the enemy's shore.—What has become of Hill ?

AIDE

We have not seen him latterly, your Grace.

WELLINGTON

By God, I hope I haven't lost him, too ?

BRIDGMAN (just come up)

Lord Hill's bay charger, being shot dead, your Grace,  
Rolled over him in falling. He is bruised,  
But hopes to be in place again betimes.

WELLINGTON

Praise Fate for thinking better of that frown !

It is now nening four o'clock. La Haye Sainte is devastated by a second attack of NIP. The farm has been enveloped by DONNODI division, its garrison the King's German Legion having fought till ammunition was exhausted. The gates are forced open and in the retic of the late defenders to the main Allied line they are nearly all cut or shot down.

### SPIRIT OF THE PHOEBES

*O Farm of sad vicissitudes and strange !  
Farm of the Holy Hedge, yet fool of change !  
Whence hast thou sent a name on thy now violate change ?*

WELLINGTON (to Muffling, resolutely)

Despite their fierce advantage here, I swear  
By every God that war can call upon  
To hold our present place at any cost,  
Until your force cooperate with our lines !  
To that I stand, although 'tis bruited now  
That Bulow's corps has only reached Ohain  
I've sent Freemantle hence to seek them there,  
And give them inkling we shall need them soon

MUFFLING (looking at his watch)

I had hoped that Blucher would be here ere this  
The staff turn their glasses on the French position

UXBRIDGE

What movement can it be they contemplate ?

WELLINGTON

A shock of cavalry on the hottest scale,  
It seems to me . . . (To aide) Bid him to reinforce  
The front line with some second line brigades,  
Some, too, from the reserve.

The Brunswickers advance to support MANTON'S Guards and the MITCHELL and ADAM Brigades establish themselves above Hougomont which is still in flames

NIP in continuation of the plan of throwing his whole force on the British centre before the advent of the Prussians now intensifies his onslaught with the cavalry. Terrific discharges of artillery initiate it to clear the ground. A heavy round shot dashes through the tree over the heads of WELLINGTON and his generals, and boughs and leaves come flying down on them.

## WELLINGTON

Good practice that ! I vow they did not fire  
 So dexterously in Spain. (He calls up an aide.) Bid  
 Ompteda  
 Direct the infantry to lie tight down  
 On the reverse ridge-slope, to screen themselves  
 While these close shots and shells are teasing us ;  
 When the charge comes they'll cease.

[The order is carried out.

NEY's cavalry attack now matures. MILHAUD's cuirassiers in twenty-four  
 lions advance down the opposite decline, followed and supported by  
 squadrons of lancers and twelve squadrons of chasseurs under  
 DUTTIS. They disappear for a minute in the hollow between the  
 ,

## UXBRIDGE

Ah—now we have got their long-brewed plot explained !

## WELLINGTON (nodding)

That this was rigged for some picked time to-day  
 I had inferred. But that it would be risked  
 Sheer on our lines, while still they stand unswayed,  
 In conscious battle-trim, I reckoned not.  
 It looks a madman's cruel enterprise !

## FITZROY SOMERSET

We have just heard that Ney embarked on it  
 Without an order, ere its aptness riped.

## WELLINGTON

It may be so ; he's rash. And yet I doubt.  
 I know Napoléon. If the onset fail  
 It will be Ney's ; if it succeed he'll claim it !

A dull reverberation of the tread of innumerable hoofs comes from behind  
 the hill, and the foremost troops rise into view.

## SPIRIT OF THE PITIES

*Behold the gorgeous coming of those horse,  
 Accoutred in kaleidoscopic hues  
 That would persuade us war has beauty in it !—  
 Discern the troopers' mien ; each with the air  
 Of one who is himself a tragedy :  
 The cuirassiers, steeled, mirroring the day ;*



*Red lancers, green chasseurs : behind the blue  
The red; the red before the green :  
A lingering-on, till late in Christendom,  
Of the barbaric trick to terrorize  
The foe by aspect !*

WELLINGTON directs his glass to an officer in a rich uniform with decorations on his breast, who rides near the front of the approach squadrons. The DUKE's face expresses admiration.

#### WELLINGTON

It's Marshal Ney himself who heads the charge.  
The finest cavalry commander, he,  
That wears a foreign plume ; ay, probably  
The whole world through !

#### SPIRIT IRONIC

*And when that matchless chief  
Sentenced shall lie to ignominious death  
But technically deserved, no finger he  
Who speaks will lift to save him !*

#### SPIRIT OF THE PITIES

*To his shame.  
We must discount war's generous impulses  
I sadly see.*

#### SPIRIT OF THE YEARS

*Be mute, and let spin on  
This whirlwind of the Will !*

As NEY's cavalry ascends to the English position the swish of the horse's hoofs through the standing corn can be heard, and the reverberation of hoofs increases in strength. The English gunners stand with their port fires ready, which are seen glowing luridly in the daylight. There is comparative silence.

#### A VOICE

Now, captains, are you loaded ?

#### CAPTAINS

Yes, my lord.

#### VOICE

Point carefully, and wait till their whole height  
Shows up above the ridge.

When the squadrons rise in full view, within sixty yards of the cannon-  
muzzles the batteries fire with a concussion that shakes the hill itself. Their  
punch holes through the front ranks of the cuirassiers and horses and  
men fall in heaps. But they are not stopped, hardly checked galloping  
on to the mouths of the guns passing between the pieces and plunging  
behind the Allied infantry behind the ridge who with the advance of the  
men, have sprung up from their prone position and formed into  
as

#### SPIRIT OF RUMOUR

*Ney guides the fore-front of the carabineers  
Through change and charge, with rapid recklessness.  
Horses, cuirasses, sabres, helmets, men,  
Impinge confusedly on the pointed prongs  
Of the English kneeling there, whose dim red shapes  
Behind their slanted steel seem trampled flat  
And avoided to the sword. The charge recedes,  
And lo, the tough lines rank there as before,  
Save that they are shrunken*

#### SPIRIT OF THE PITIES

*Hero of heroes, too,  
'Ney, (not forgetting those who gird against him).—  
Simple and single-souled lieutenant he;  
It is his duty should men's many-valued motions take  
So barbarous a groove !*

The cuirassiers and lancers surge round the English and Allied squares  
like waves striking furiously on them and well-nigh breaking them. They  
stand in dogged silence amid the French cheers

#### WELLINGTON (to the nearest square)

Hard pounding this, my men ! I truly trust  
You'll pound the longest !

#### SQUARE

Hip-hip-hip-hurrah !

#### MUFFLING (again referring to his watch)

However firmly they may stand, in faith,  
Their firmness must have bounds to it, because  
There are bounds to human strength ! . . . Your Grace,

I ride

To leftward now, to spout Zieten on.

## THE DYNASTS

## WELLINGTON

Good. It is time ! I think he will be late,  
However, in the field.

MÜFFLING goes. Enter an aide, breathless.

## AIDE

Your Grace, the Ninety-fifth are patience-spent  
With standing under fire so passing long.  
They writhe to charge—or anything but stand !

## WELLINGTON

Not yet. They shall have at 'em later on.  
At present keep them firm.

[Exit aide.]

The Allied squares stand like little red-brick castles, independent of each other, and motionless except at the dry hurried command "Close up—repeated every now and then as they are slowly thinned. On the other hand, under their firing and bayonets a disorder becomes apparent among the charging horse, on whose cuirasses the bullets snap like stones on window-panes. At this the Allied cavalry waiting in the rear advance; and by degrees they deliver the squares from their enemies, who are withdrawn to their own position to prepare for a still more strenuous assault.

The point of view shifts.

## SCENE V

## THE SAME. THE WOMEN'S CAMP NEAR MONT SAINT-JEAN

On the sheltered side of a clump of trees at the back of the English position camp-fires are smouldering. Soldiers' wives, mistresses, and children from a few months to five or six years of age, sit on the ground round the fires or on armfuls of straw from the adjoining farm. Wounded soldiers lie near the women. The wind occasionally brings the smoke and smell of the battle into the encampment, the noise being continuous. Two waggons stand near; also a surgeon's horse in charge of a bātman, laden with bone-saws, knives, probes, tweezers, and other surgical instruments. Behind lies a woman who has just given birth to a child, which a second woman is holding.

Many of the other women are shredding lint, the elder children assisting. Some are dressing the slighter wounds of the soldiers who have come in here instead of going further. Along the road near is a continual procession of bearers of wounded men to the rear. The occupants of the camp take hardly any notice of the thundering of the cannon. A camp-follower is playing a fiddle near.

Another woman enters.

WOMAN

here's no sign of my husband any longer. His battalion is a-mile from where it was. He looked back as they wheeled towards the fighting-line, as much as to say, "Nancy, if I see 'ee again, this is good-bye, my dear." Yes, poor . . . Not but what 'a had a temper at times !<sup>o</sup>

SECOND WOMAN

out of all that. My husband—as I used to call him for 's sake—is quiet enough. He was wounded at Quarter-Brassay before yesterday, and died the same night. But I didn't it till I got here, and then says I, "Widder or no widder, I 'o see this out."

A sergeant staggers in with blood dropping from his face.

SERGEANT

med if I think you will see it out, mis'ess, for if I don't there'll be a retreat of the whole army on Brussels soon. t stand much longer !—For the love of God, have ye got 'water, if nothing stronger ? (They hand a cup.)

It 'THIRD WOMAN (entering and sinking down)

ne Lord send that I may never see again what I've been being while looking for my poor galliant Joe ! The surgeon sked me to lend a hand ; and 'twas worse than opening innerds at a pig-killing ! (She faints.)

FOURTH WOMAN (to a little girl)

Never mind her, my dear ; come and help me with this one. (She goes with the girl to a soldier in red with buff facings who lies some distance off.) Ah—'tis no good. He's gone.

GIRL

No, mother. His eyes are wide open, a-staring to get a sight of the battle !

FOURTH WOMAN

That's nothing. Lots of dead ones stare in that silly way. It depends upon where they were hit. I was all through the

Peninsula ; that's how I know. (She covers the horny gaze of the Shouts and louder discharges are heard) —Heaven's high tower, that ?

Enter an officer's servant.<sup>1</sup>

#### SERVANT

Waiting with the major's spare horse—up to my knee in mud from the rain that had come down like bacchus-pipe steam the night and morning—I have just seen a charge never beheld since the days of the Amalekites ! The squares still stand. Ney's cavalry have made another attack. Their swords streaming with blood, and their horses' hoofs squash out our fellow's bowels as they lie. A ball has sunk in Sir Thomas Picton's forehead and killed him like Goliath the Philistine. I don't know what's to stop the French. Well, it's the Lord's doing, and it's marvellous in our eyes. Hullo, who's he ? (They look towards the road) A fine hale old gentleman, isn't he ? What business has a man of that sort here ?

Enter, on the highway near, the DUKE OF RICHMOND in plumed horseback, accompanied by two youths, his sons. They draw rein to eminence, and gaze towards the battlefield.

#### RICHMOND (to son)

Everything looks as bad as possible just now. Where's your brother ? However, we can't go any further. We'd better perhaps return, or we shall be caught in a trap of retreat, and they will be uneasy at home. . . . Your horses are already being moved off, and there are more fugitives. A ghastly finish to your mother's ball, isn't it ?

They turn their horses towards Brussels. Enter, meeting them, LEGH, a Wessex gentleman, also come out to view the battle.

#### LEGH

Can you tell me, sir, how the battle is going ?

#### RICHMOND

Badly, badly, I fear, sir. There will be a retreat seemingly.

SS1.

of P. West Stafford.

<sup>1</sup> Samuel Clark ; born 1779, died 1857.

LEGH

Heed! Yea, a crowd of fugitives are coming over the hill now. What will these poor women do?

RICHMOND

God knows! They will be ridden over, I suppose. Though extraordinary how they do continue to escape destruction hanging so close to the rear of an action! They are here, however. Well, we will move too.

Exit DUKE OF RICHMOND, sons, and MR. LEGH.

The point of view shifts

SCENE VI

THE SAME. THE FRENCH POSITION

At a charge of cavalry against the opposite upland has been three times like that without success. He collects the scattered squadrons to renew it again. The glittering host again ascends the confronting slopes over the bank of those previously left there, and amid horses wandering about of riders or crying as they lie with entire limbs broken. NAPOLÉON falls into a drowsy stupefaction as he looks on near the cross-barricade, till he nods in momentary sleep.

The L NAPOLÉON (staring up)

Being who horrible dream has gripped me—horrible!  
 I had me I saw before me Lannes—just as he looked  
 a pig-kill that day at Aspern mutilated, bleeding!  
 "What—blood again?" he said to me. "Still blood?"

He further arouses himself, takes snuff vehemently, and looks through his glass

What time is it?—Ah, these assaults of Ney's!  
 They are a blunder; they've been enterprised  
 An hour too early! . . . There Lhéritier goes  
 Onward with his division next Milhaud;  
 No, Now Kellermann must follow up with his,  
 Not that So one mistake makes many. Yes; ay; yes!

SOULT

That I fear that Ney is compromised us here  
 depends Just as at . . . even worse!

## NAPOLÉON

No less

Must we support him now he is launched on it. . . .

The miracle is that he is still alive !

NEY and his mass of cavalry again pass the English batteries disappear amid the squares beyond.

Their cannon are abandoned ; and their squares  
Again environed—see ! I would to God  
Murat could but be here ! Yet I disdained  
His proffered service. . . . All my star asks now  
Is to break some half-dozen of those blocks  
Of English yonder. He was the man to do it.

NEY and D'ERLON'S squadrons are seen emerging from the French squares in a disorganized state, the attack having failed like the previous <sup>one</sup> the

An aide-de-camp enters to NAPOLÉON.

## AIDE

The Prussians have debouched on our right rear  
From Paris-wood ; and Losthin's infantry  
Appear by Plancenoit ; Hiller's to leftwards.  
Two regiments of their horse protect their front,  
And three light batteries.

A haggard shade crosses NAPOLÉON'S face.

## NAPOLÉON

What then ! That's not a startling force as yet.  
A counter-stroke by Domon's cavalry  
Must shatter them. Lobau must bring his foot  
Up forward, heading for the Prussian front,  
Unrecking losses by their cannonade.

[Exit aide.]

The din of battle continues. DOMON'S horse are soon seen advancing towards and attacking the Prussian hussars in front of the infantry ; and next attempts to silence the Prussian batteries playing on him by leading his troops and cutting down the gunners. But he has to fall back upon the infantry of LOBAU.

Enter another aide-de-camp.

## AIDE

These tidings I report, your Majesty :—  
Von Ryssel's and von Hacké's Prussian foot  
Have lately sallied from the Wood <sup>West</sup> of Paris,

Being on us, no vast array as yet;  
But twenty thousand loom not far behind  
These onward marches!

NAPOLION

Ah! They swarm thus thickly?  
But be they hell's own legions we'll defy them!—  
Lobau's men will stand firm

He looks in the direction of the English lines, where NEY's cavalry assaults  
linger furiously on

But who rides hither,  
Spotting the sky with clods in his high haste?

SOULT

It looks like Colonel Heymès—come from Ney

NAPOLION (sullenly)

And his face shows what clef his music's in!  
W<sup>h</sup>en COLONEL HEYMES blood stained muddy, and breathless  
f

HEYMES

The Prince of Moscow, sue, the Marshal Ney,  
Bids me implore that infantry be sent  
Immediately, to further his attack  
They cannot be dispensed with, save we fail!

NAPOLLON (furiously)

Infantry! Where the sacred God thinks he  
I can find infantry for him! Forsooth,  
Does he expect me to create them—eh?  
Why sends he such a message, seeing well  
How we are straitened here!

HEYMES

Such was the prayer  
Of my commission, sire And I may say  
That I myself have seen his strokes must waste  
Without such backing

NAPOLÉON

Why?



## HEYMES

Our cavalry

Lie stretched in swathes, fronting the furnace-throats  
 Of the English cannon as a breastwork built  
 Of reeking corpses. Marshal Ney's third horse  
 Is shot. Besides the slain, Donop, Guyot,  
 Lhéritier, Piquet, Travers, Delort, more,  
 Are vilely wounded. On the other hand  
 Wellington has sought refuge in a square,  
 Few of his generals are not killed or hit,  
 And all is tickle with him. But I see,  
 Likewise, that I can claim no reinforcement,  
 And will return and say so.

[Exit HEYMES.]

NAPOLÉON (to Soult, sadly)

Ney does win me!

I fain would strengthen him.—Within an ace  
 Of breaking down the English as he is,  
 'Twould write upon the sunset "Victory!"—  
 But whom may spare we from the right here now? it ails.  
 No single man!

STON, is  
a horse.

An interval.

Life's curse begins, I see,  
 With helplessness! . . . All I can compass is  
 To send Durutte to fall on Papelotte,  
 And yet more strongly occupy La Haye,  
 To cut off Bulow's right from bearing up  
 And checking Ney's attack. Further than this  
 None but the Gods can scheme!

SOULT hastily begins writing orders to that effect.  
 The point of view shifts.

## SCENE VII

THE SAME. THE ENGLISH POSITION.

The din of battle continues. WELLINGTON, UXBRIDGE, HILL,  
 LANCEY, GORDON, and others discovered near the middle of the life.

## SPIRIT OF RUMOUR

*It is a moment when the steadiest pulse  
 Thuds pit-a-pat. The crisis shapes and nears  
 For Wellington as for his counter-chief.*

SPIRIT OF THE PITIES

*The hour is shaking him, unshakable  
As he may seem!*

SPIRIT OF THE YEARS

*Know'st not at this state time  
That shaken and unshaken are alike  
But demonstrations from the Back of Things?  
Must I again reveal It as It hauls  
The halcyons of the world?*

A transparency as in earlier scenes again pervades the spectacle, and the pitiful mingling of the Immanent Will becomes visualized. The web reflecting all the apparently separate shapes includes WELLINGTON in its mesh with the rest, and shows him, like them, as acting while discovering attention to act. By the lurid light the faces of every row, square, group, column of men, French and English, wear the expression of that of a man in a dream.

SPIRIT OF THE PITIES (tremulously)

*Yea, sire; I see.  
Disquiet me, pray, no more!  
Strange light passes, and the embattled hosts on the field seem to  
independently as usual.*

WELLINGTON (to Uxbridge)

Manœuvring does not seem to animate  
Napoléon's methods now. Forward he comes,  
And pounds away on us in the ancient style,  
Till he is beaten back in the ancient style;  
And so the see-saw sways!

As the din increases. WELLINGTON's aide-de-camp, Sir A. GORDON, a  
his rear, falls mortally wounded. The DUKE turns quickly.

But where is Gordon?

Ah—hit is he! That's bad, that's bad, by God.

[GORDON is removed. An aide enters.

AIDE

Your Grace, the Colonel Ompteda has fallen,  
And La Haye Sainte is now a bath of blood.  
Nothing more can be done there, save with help.  
The Rifles suffer sharply!

An aide is seen coming from KEMPT.

WELLINGTON

What says he ?

DE LANCEY

He says that Kempt, being riddled through and thinned,  
Sends him for reinforcements.

WELLINGTON (with heat)

Reinforcements ?

And where am I to get him reinforcements  
In Heaven's name ! I've no reinforcements here,  
As he should know.

AIDE (hesitating)

What's to be done, your Grace ?

WELLINGTON

Done ? Those he has left him, be they many or few,  
Fight till they fall, like others in the field !

[Exit aide.

The Quartermaster-General DE LANCEY, riding by WELLINGTON, is  
struck by a lobbing shot that hurls him over the head of his horse.  
WELLINGTON and others go to him.

DE LANCEY (faintly)

I may as well be left to die in peace !

WELLINGTON

He may recover. Take him to the rear,  
And call the best attention up to him.

DE LANCEY is carried off. The next moment a shell bursts close  
WELLINGTON.

HILL (approaching)

I strongly feel you stand too much exposed !

WELLINGTON

I know, I know. It matters not one damn !  
I may as well be shot as not perceive  
What ills are raging here.

HILL

Conceding such,  
And as you may be ended momentarily,

A truth there is no blinking, what commands  
Have you to leave me, should fate shape it so?

WELLINGTON

These simply to hold out unto the last,  
As long as one man stands on one lame leg  
With one ball in his pouch!—then end as I

He rides on slowly with the others. NEY'S charges though fruitless so far are still fierce. His troops are now reduced to one half. Regiments of the BACHOUSS division and the JAMIN brigade are at last moved up to his assistance. They are partly swept down by the Allied batteries and partly notched away by the infantry, the smoke being now so thick that the position of the battalions is revealed only by the flashing of the priming pins and muzzles and by the furious oaths heard behind the cloud. WELLINGTON comes back.

Enter another aide de camp

AIDE

We bow to the necessity of saying  
That our brigade is lessened to one third,  
Your Grace. And those who are left alive of it  
Are so unmuscled by fatigue and thirst  
That some relief, however temporary,  
Becomes sore need

WELLINGTON

Inform your general

That his proposal asks the impossible!  
That he, I, every Englishman afield,  
Must fall upon the spot we occupy,  
Our wounds in front

AIDE

It is enough, your Grace

I answer for't that he, those under him,  
And I withal, will bear us as you say.

[Exit aide]

The din of battle goes on. WELLINGTON is grave but calm. Like those around him he is splashed to the top of his hat with partly dried mire, mingled with red spots: his face is grimed in the same way, little courses showing themselves where the sweat has trickled down from his brow and temples.

CLINTON (to Hill)

A rest would do our chieftain no less good,  
In faith, than that unfortunate brigade!

He is tried damnably ; and much more strained  
Than I have ever seen him.

HILL

Endless risks  
He's running likewise. What the hell would happen  
If he were shot, is more than I can say !

WELLINGTON (calling to some near)

At Talavera, Salamanca, boys,  
And at Vitoria, we saw smoke together ;  
And though the day seems wearing doubtfully,  
Beaten we must not be ! What would they say  
Of us at home, if so ?

A CRY (from the French)

Their centre breaks !

Vive l'Empereur !

It comes from the FOY and BACHELU divisions, which are rushing forward. HALKETT'S and DUPLAT'S bigades intercept. DUPLAT falls, shot dead ; but the venturesome French regiments, pierced with converging fires, and cleft with shells, have to retreat.

HILL (rejoining WELLINGTON)

The French artillery-fire  
To the right still renders regiments restive there  
That have to stand. The long exposure galls them.

WELLINGTON

They must be stayed as our poor means afford.  
I have to bend attention steadfastly  
Upon the centre here. The game just now  
Goes all against us ; and if staunchness fail  
But for one moment with these thinning foot,  
Defeat succeeds !

The battle continues to sway hither and thither with concussions, wounds, smoke, the fumes of gunpowder, and the steam from the hot viscera of grape-torn horses and men. One side of a Hanoverian square is blown away ; the three remaining sides form themselves into a triangle. So many of his aides are cut down that it is difficult for WELLINGTON to get reports of what is happening afar. It begins to be discovered at the front that a regiment of hussars, and others without ammunition, have deserted, and that some officers in the rear, honestly concluding the battle to be lost, are hiding quietly off to Brussels. Those who are left unwounded of WELLINGTON'S staff show gloomy misgivings at such signs, despite their own firmness.

SPIRIT SINISTER

*One needs must be a ghost  
To move here in the midst 'twixt host and host'  
Their balls scream brisk and breezy tunes through me  
As I were an organ stop It's merry so;  
What damage mortal flesh must undergo !*

A Prussian officer enters to MUFFLING who has again rejoined the DUKE's  
MUFFLING hastens forward to WELLINGTON

MUFFLING

Blucher has just begun to operate ;  
But owing to Gneisenau's stolid stagnancy  
The body of our army looms not yet '  
As Zieten's corps still plod behind Smoham  
Then coming must be late Blucher's attack  
Strikes the remote right rear of the enemy,  
Somewhere by Plancenoit

WELLINGTON

A timely blow ;  
But would that Zieten sped ! Well, better late  
Than never Well still stand  
The point of observation shifts

SCENE VIII

THE SAME LATER

NINE long attacks on the centre with cavalry having routed those left of  
the squadrons and then infantry supports fall back pell mell in broken groups  
across the depression between the armies

Meanwhile BROWN having engaged LOBAU'S Sixth Corps, carries  
Plancenoit

The artillery fire between the French and the English continues An  
officer of the Third Foot guards comes up to WELLINGTON and those of his  
suite that survive

OFFICER

Our Colonel Canning—coming I know not whence—

WELLINGTON

I lately sent him with important words  
To the remoter lines.

## OFFICER

As he returned  
A grape-shot struck him in the breast ; he fell,  
At once a dead man. General Halkett, too,     .  
Has had his cheek shot through, but still keeps going.

## WELLINGTON

And how proceeds De Lancey?

## OFFICER

I am told  
That he forbids the surgeons waste their time  
On him, who well can wait till worse are eased.

## WELLINGTON

A noble fellow.

NAPOLÉON can now be seen, across the valley, pushing forward a new scheme of some sort, urged to it obviously by the visible nearing of further Prussian corps. The EMPEROR is as critically situated as WELLINGTON, and his army is now formed in a right angle ("en potence"), the main front to the English, the lesser to as many of the Prussians as have yet arrived. His gestures show him to be giving instructions of desperate import to a general whom he has called up.

## SPIRIT IRONIC

*He bids La Bedoyère to speed away  
Along the whole sweep of the surging line,  
And there announce to the breath-shotten bands  
Who toil for a chimæra trustfully,  
With seventy pounds of luggage on their loins,  
That the dim Prussian masses seen afar  
Are Grouchy's three-and-thirty thousand, come  
To clinch a victory.*

## SPIRIT OF THE PITIES

*But Ney demurs !*

## SPIRIT IRONIC

*Ney holds indignantly that such a feint  
Is not war-worthy. Says Napoléon then,  
Snuffing anew, with sour sardonic scowl,  
That he is choiceless.*

